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ABSTRACT

This guide proposes a comprehensive, sequential development of a kindergarten through twelfth grade dance education curriculum. A discussion of the role of dance in education is presented in the first section. The second section addresses the major aspects of the teaching and learning modes, of planning for learning, and of concepts, skills, and knowledge basic to dance education. This section emphasizes and details the nonlinear integration of the cognitive, motor, and affective learning domains. Included in this section are models for learning units and a proposal for a retrieval system which makes quick access to dance resources, information, and activities possible. The third section outlines supportive roles and responsibilities of administrators and teachers for the development and implementation of dance education programs. Physical facilities for dance, scheduling, and time allocations are discussed. Recommendations concerning the knowledge and competencies necessary for dance education teachers are also addressed in this section. The guide concludes with a list of various resources for dance educators. (JD)

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# DANCE:

## CREATIVE/RHYTHMIC MOVEMENT EDUCATION

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A CONCEPTUAL APPROACH FOR K-12 CURRICULUM DEVELOPMENT

SP 019869

PUBLISHED BY WISCONSIN DEPARTMENT OF PUBLIC INSTRUCTION HERBERT J. GROVER, STATE SUPERINTENDENT

The following page references were deleted due to a last minute editing error. Please revise your copy according to the following information:

**Page 5** – The schema (figure 1, page 6) on the following page visually...

**Page 7** –These goals are defined in Figure 2, page 8.

**Page 10** – (See Planning-Learning Schema, page 37).

**Page 12** – (See Dance Education Content: Cognitive, Motor, Affective Skills and Knowledges on pp. 20-29.)

(See Skills and Knowledges on p. 30.)

This may be organized on keysort cards (see Keysort Retrieval System on pp. 33-36) or listed on index cards or in catalogs.

(See Learning Unit Organization Form, p. 41.)

**Page 31** – The recording of this information on keysort cards (see Keysort Retrieval System, Figures 3, 4, 5, 6, pages 33, 34, 35, 36) provides...

**Page 39** – The planning for learning process moves from left to right on the Planning Learning Schema, page 37, and necessitates...

(Conceptual Framework, pp. 14-19.)

(Concepts for each grade/level listed with each Generalization, pp. 14-19.)

**Page 42** – These examples utilize the Learning Unit Organization Form, figure 9, page 41.

# DANCE:

# CREATIVE/RHYTHMIC MOVEMENT EDUCATION

## A CONCEPTUAL APPROACH FOR K-12 CURRICULUM DEVELOPMENT

This project was supported in part by funds appropriated under the ESEA Title IV, P.L. 95-561 as amended. The opinions expressed herein do not necessarily reflect the position or policy of the U.S. Department of Education, and no official endorsement by the U.S. Department of Education should be inferred.

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# SECTION I: OVERVIEW

*Photo Contributed by American Alliance for Health, Physical Education, Recreation and Dance.*

# ACKNOWLEDGEMENTS

This publication is one of the first state K-12 dance curriculum guides developed in this nation. Its conceptualization and development was a pioneering effort for the writers. While the format of the guide is one advocated by the Wisconsin Department of Public Instruction, the philosophy and content had to be struggled with and shaped into a comprehensive dance education curriculum. This searching and struggling required considerable dedication and effort on the part of the writing committee members.

The writing of this guide began in 1977 and considerable advice and input was contributed by the following persons:

*Virginia Bryant Weiler, Dance Education Curriculum Committee Chairperson, Founder of Dance Program—Alverno College, Currently teacher of Special Education in Dance.*

*Judith Carlson, Elementary Physical Education Specialist Grades 1-8, Richards School, Whitefish Bay.*

*Susan Hughes Gingrasso, Assistant Professor of Theatre Arts: Dance, University of Wisconsin-Stevens Point.*

*Carol La Breck, Aesthetic Education and Director of Project Fiesta, a project for gifted and talented, University of Wisconsin, River Falls.*

*Joan Mills Maas, Dance Specialist, James Madison Memorial High School, Madison.*

*Evelyn Nirschl, Teacher of Physical Education and Dance, Kaukauna High School, Kaukauna.*

*Miriam Shelstad, Modern Dance Teacher, formerly at the University of Arkansas, board member of the Milwaukee Modern Dance Council and a board member of the Wisconsin Dance Council.*

*Photographs contributed by:*

*American Alliance for Health, Physical Education, Recreation and Dance (cover photo and others)*

*Susan Gingrasso, Assistant, Professor Theatre Arts, U.W. Stevens Point*

This writing project was chaired by Virginia Weiler who with wisdom and perseverance provided effective leadership in resolving questions and keeping the project on task. The persons identified below were primarily responsible for the development and writing of this document. Their statements of belief are included in order that the reader may understand that each of these individuals brought their own philosophy and expertise to bear on this publication. Through discussion and resolution they were able to develop a guide which is fundamentally consistent in structure, rich in content and educationally sound.

*STATEMENTS OF BELIEFS*

*Virginia Bryant Weiler - Dance is an art form which can provide for persons of all ages, races, sexes, and religions and aesthetic experience through bodily movement. Since it needs no external instrument, it is inexpensive in its basic educational form. The time has come for dance to become an intrinsic part of every person's education as an art form equal to that of music and art.*

*Judith B. Carlson - My teaching reflects a movement education approach which closely allies the three areas of human development: the motor, affective and cognitive learning domains, and honors a strong commitment to the total education of the child. I believe that the more personally meaningful movement experiences are for children, the greater the effect physical education will have on the education of today's child.*

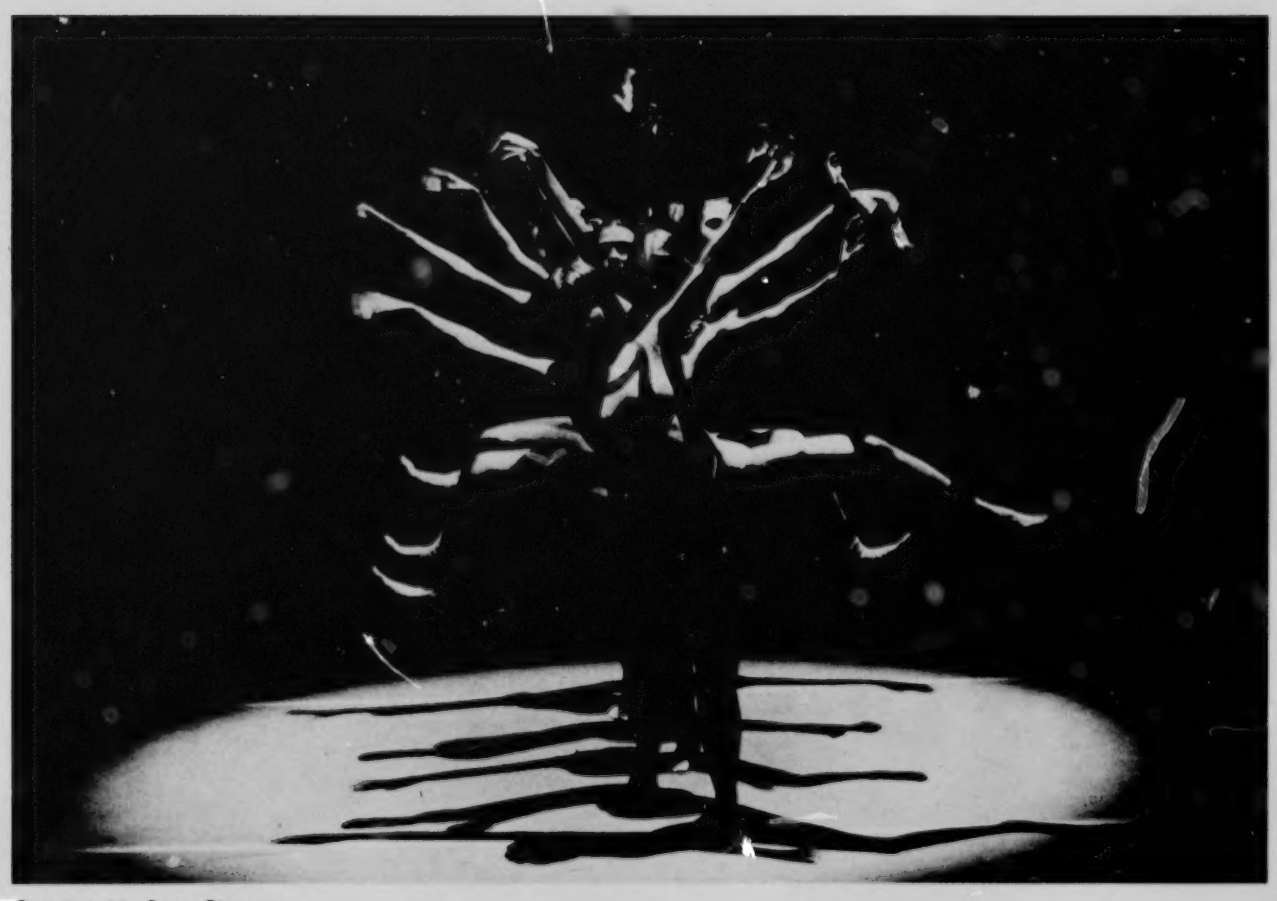
*Susan Hughes Gingrasso - I feel that dance can extend the personality, develop the self, and promote a balanced concept of life. Dance should be a part of education from the earliest grades through high school and beyond. Perhaps the best way to describe my contributions to this guide is to say that I have taken ideas and concepts from other committee members, reworked and shaped them into cogent and practical contributions.*

*Joan Mills Maas - The values of dance education are many, and indepth dance experiences, taught by qualified instructors, should be offered to all students at all levels of education. Kinesthetic awareness, fundamental movement skills, creative activities, and performance experiences are too often neglected in our schools today. Dance education should be advanced to a status comparable to that of the other arts. This curriculum project is an attempt to show why this should be done and how to accomplish this goal.*

While serving as the facilitator of this project I have been impressed with the insights and knowledge of the above individuals and I have found it to be an educational and rewarding experience.

The development of this publication has been a cooperative effort supported by the Wisconsin Department of Public Instruction, the Wisconsin Dance Council and the College of Fine Arts, UW-Stevens Point.

*Earl L. Collins, Project Coordinator*
*State Supervisor-Art Education*
*State Coordinator-Arts and Humanities*



*Contributed by Susan Gingrasso*

# PREFACE

The Wisconsin Department of Public Instruction has a long history of supporting arts education as an important and basic part of a comprehensive K-12 school program. I believe that learning is most effective when it is integrated and experiential. All aspects of human perception and capability must be involved in the learning process. Dance and creative movement have always been a necessary and important aspect of human function and expression.

Physical movement has been an integral part of Wisconsin schools for many years. Social and ethnic forms of dance have been offered by most of these schools, but dance as creative expression and as an art form is not generally provided. The lack of comprehensive dance education curriculum guidelines has undoubtedly contributed to the lack of a total dance education program.

This publication has been developed in response to the need for K-12 dance education guidelines. It is the first dance curriculum developed and published by the Wisconsin Department of Public Instruction. It encompasses all of the major aspects of dance education and it is based on the Department's advocacy of experiential and conceptual learning. The curriculum committee has developed an outstanding guide which clearly describes the teaching/learning process, content, and needs of dance education. I encourage schools to utilize this guide as the basis for planning and developing their K-12 dance education offerings.

*Herbert J. Grover*
*State Superintendent of*
*Public Instruction*

# INTRODUCTION

## PURPOSE OF THE GUIDE

Seeds sown on dry, hard, rocky ground fail to develop. Seeds sown on moist tender welcoming soil blossom into beautiful plants with the strength to regenerate.

So it is with Dance Education in the public school systems across the country. For years, denied the status of a fine art, dance was plastered with throttling stigmas. Considered as commercial entertainment or relegated to the role of developing physical skills and coordination, dance took a back seat to the other arts and physical education activities. Although most schools had dance activities in the curriculum, they consisted only of imitative, non-exploratory forms like folk, square, and social dance. These activities provided convenient ways to transmit proper social behavior between the sexes and traditional values concerning public physical contact. Rarely were dance activities used or recognized as vital to the total education of the individual. The seeds of dance as a means to integrate the cognitive, motor, affective and spiritual self has struggled for existence in a hostile environment, until very recently, when a significant segment of our society began to turn the tide toward recognizing this necessary integration. Concerned about the loss of self-image and self-esteem in this age of overwhelming technical accomplishments, they have urged educatorts to incorporate the fine arts into the curriculum, not as fringe activities, but as the core from which traditional academic studies spring.

Dance, as the probable mother of the arts, has gradually shed its stigmas of entertainment, social culturalization, and skill development. It has begun to achieve recognition as a primary means to integrate and expand perceiving, learning, doing, and knowing. This is only right, because our movement patterns and dances reveal us to ourselves and to one another more simultaneously and totally than does our linear, discursive language. The effort, shape, weight, and timing of our movements determine the degree of success, working, and learning. Dance has at last begun to find a receptive environment in education.

The purpose of this guide is to serve as a resource for the development of local school district dance education curriculum guides. The following section contains detailed information for local school district curriculum development.

This guide proposes a comprehensive, sequential development of a K-12 dance education curriculum. In writing the guide, the authors chose to present the ideal model for dance in education in anticipation that quality programs outlined in the present might be realized in the future. The model emphasizes a conceptual, holistic approach rather than the traditional imitative methods used in dance education.

The first section establishes the philosophic position of the committee toward dance in education. Goals derived from this philosophic viewpoint appear in a schema which focuses on individual and societal needs.

The second section thoroughly addresses the major aspects of the teaching/learning modes, of planning for learning, of concepts, skills, and knowledges basic to a dance education. It emphasizes and details the nonlinear integration of the cognitive, motor, and affective learning domains. This section includes models for planning/learning units and proposes a retrieval system which makes quick access to dance resources, information, and activities possible. This section concludes with the "nitty gritty" of how to turn conceptual material into practical leaning units and lesson plans.

The third section outlines roles of support and responsibilities of administrators and teachers for the development and implementation of dance education programs. Physical facilities for dance, scheduling, and time allocations receive deserved attention. Recommendations concerning the knowledges and competencies necessary for dance education teachers have also been addressed in this section. The guide concludes with a substantial listing of various resources for dance educators.

The schema (figure 1, page ) on the following page visually focuses the varied aspects of dance into a holistic awareness and comprehensive education.

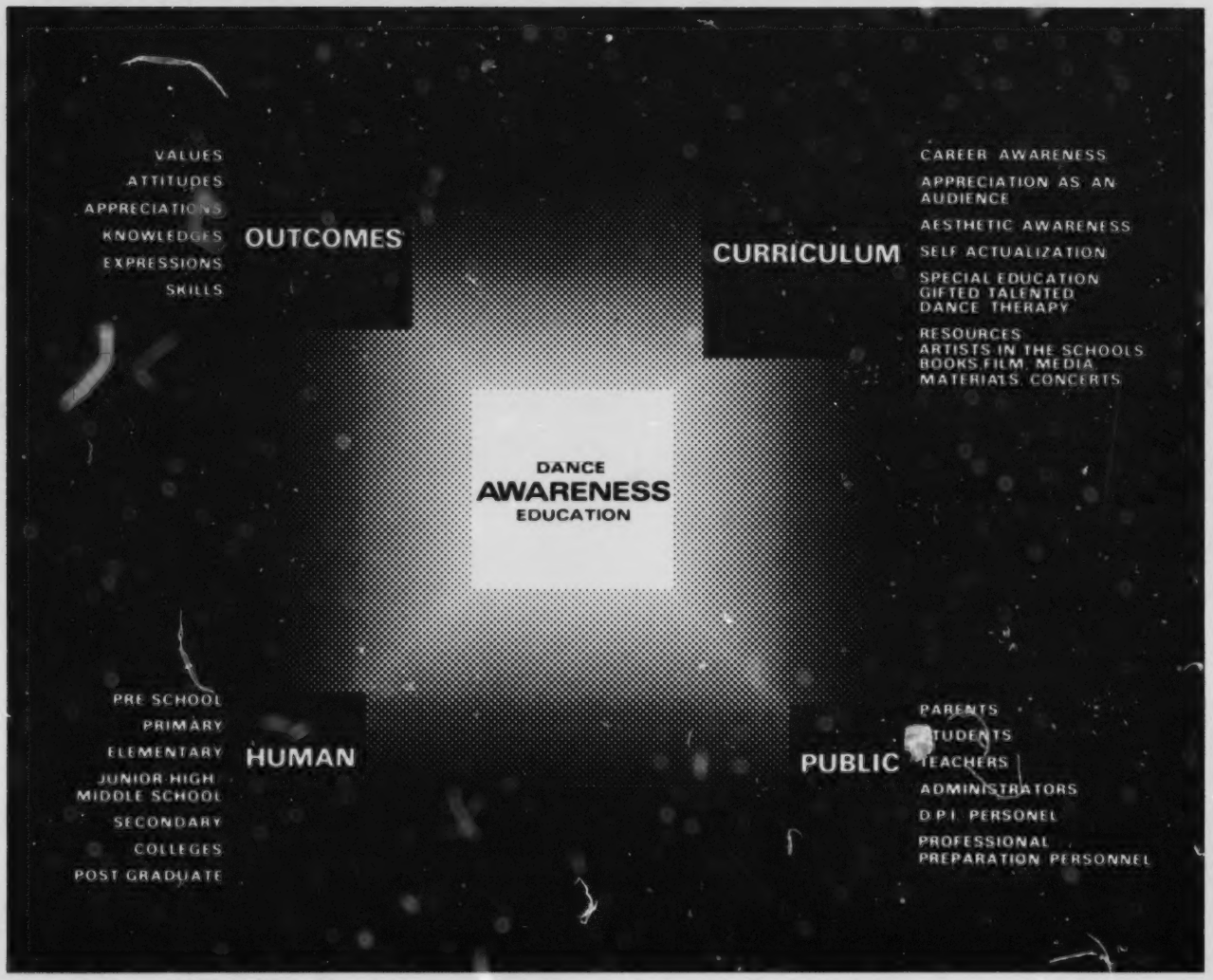

VALUES
ATTITUDES
APPRECIATIONS
KNOWLEDGES
EXPRESSIONS
SKILLS
OUTCOMES
CURRICULUM
CAREER AWARENESS
APPRECIATION AS AN AUDIENCE
AESTHETIC AWARENESS
SELF ACTUALIZATION
SPECIAL EDUCATION
GIFTED TALENTED
DANCE THERAPY
RESOURCES
ARTISTS IN THE SCHOOLS
BOOKS FILM, MEDIA
MATERIALS, CONCERTS
DANCE
AWARENESS
EDUCATION
PRE SCHOOL
PRIMARY
ELEMENTARY
JUNIOR HIGH
MIDDLE SCHOOL
SECONDARY
COLLEGES
POST GRADUATE
HUMAN
PUBLIC
PARENTS
STUDENTS
TEACHERS
ADMINISTRATORS
D.P.I. PERSONEL
PROFESSIONAL
PREPARATION PERSONNEL

Figure 1

# PHILOSOPHY

Dance is movement elevated to an aesthetic experience. From the first cry of a baby, to the last feeble gesture of life, the human being moves and reveals a personality through movement. Life's experiences then, supply the source material from which the dance creation springs. Dance provides a universal means of expressing all that cannot be put into words. From the beginning of history, dance has played a dominant role in cultural development, as worship, as ritual, as play, as art. Dance reflects man's aesthetic need to create and appreciate beauty and form. Since the instrument for that artistic expression is the human body, many conclude that dance ranks as the mother of all other art forms.

## Benefits

Persistence and discipline leave their mark on all who actively engage in dance experiences. Those involved in dance seek to become more flexible, to learn finer control of various body parts, to strengthen and coordinate the entire body, to expand the capacity and range of movement vocabulary, and to develop bodies and minds as finely tuned instruments of motion. All of this takes a consistent and prolonged period of time which can only be accomplished by frequent practice.

Dance experiences free the body from inhibitions and tensions, promoting ease and sureness for the development of a more integrated total self. Dance is a joyous, ryhthmic expression of the emotional self through movement. It stimulates the imagination and provides a self-satisfying experience. Dance fosters an appreciation for the body's capacity and potential for movement. Dance offers the opportunity for aesthetic and critical growth and social development.

## Choreography

Choreographing a dance requires not only the knowledgable application of learned movement skills, but the ability to integrate form and content. It requires extensive knowledge of self, the understanding of one's inner feelings, emotions, ideas, and perceptions of the world. Only then can the choreographer make discerning choices for the proper movement symbols with which to reveal the dance intent.

The choreographer learns to look at movement with critical eyes and realizes the pain and joy of self achievement. In the process, he/she also learns to appreciate and respect the inner life and uniqueness of not only the self but of others as well. Most importantly, those engaged in the total dance experience become more receptive to the creative challenges and cognitive functions of the mind.

## Role of Dance In Education

The role of dance in education is to provide all students with an opportunity to experience a wide, varied, and in-depth exposure to dance as an art form. Dance educators have a commitment to teach students how to use movement as a medium of expression, to integrate the motor with the cognitive, to explore the bond between personality and movement, and to stretch the traditional boundaries of the educational processes. To be realized as an integral part of education, the dance experience must develop, progress, and grow toward clearly defined goals. Most important in the establishment of these goals is that they be responsive to the needs and interests of each individual student. For reasons such as these, dance should be intrinsic to the education of all students at all grade levels. These goals are defined in figure 2, page

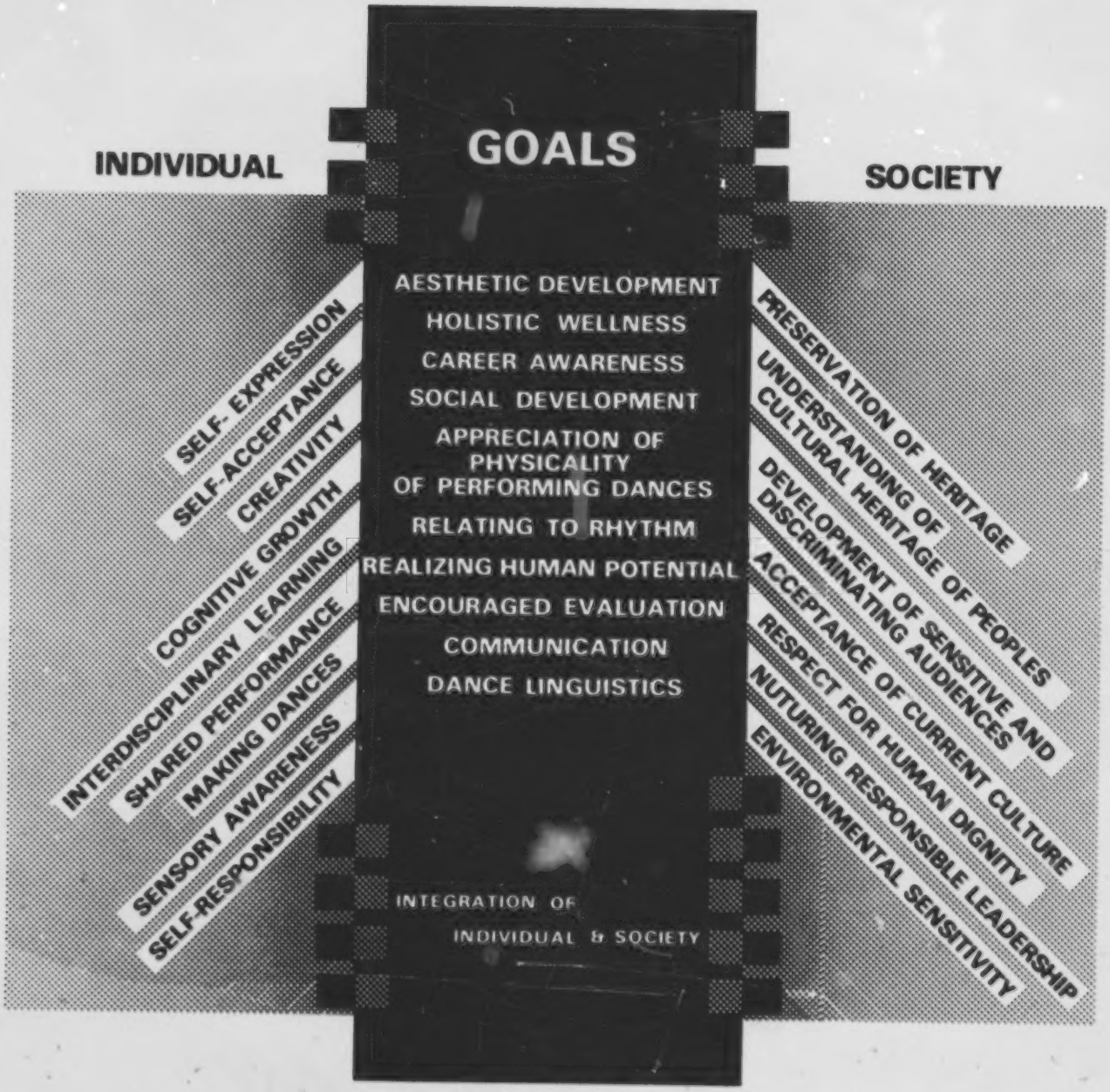

INDIVIDUAL
GOALS
SOCIETY
AESTHETIC DEVELOPMENT
HOLISTIC WELLNESS
CAREER AWARENESS
SOCIAL DEVELOPMENT
APPRECIATION OF PHYSICALITY OF PERFORMING DANCES
RELATING TO RHYTHM
REALIZING HUMAN POTENTIAL
ENCOURAGED EVALUATION
COMMUNICATION
DANCE LINGUISTICS
INTEGRATION OF INDIVIDUAL & SOCIETY
SELF- EXPRESSION
SELF-ACCEPTANCE
CREATIVITY
COGNITIVE GROWTH
INTERDISCIPLINARY LEARNING
SHARED PERFORMANCE
MAKING DANCES
SENSORY AWARENESS
SELF-RESPONSIBILITY
PRESERVATION OF HERITAGE
UNDERSTANDING OF CULTURAL HERITAGE OF PEOPLES
DEVELOPMENT OF SENSITIVE AND DISCRIMINATING AUDIENCES
ACCEPTANCE OF CURRENT CULTURE
RESPECT FOR HUMAN DIGNITY
NUTURING RESPONSIBLE LEADERSHIP
ENVIRONMENTAL SENSITIVITY

Figure 2

# SECTION II: CURRICULUM, STRUCTURE, CONTENT, PLANNING AND INSTRUCTION

Contributed by AAHPERD

# EXPLANATION OF TEACHING/LEARNING MODES IN DANCE EDUCATION

Feelings, understandings, beliefs, attitudes, and behaviors related to major ideas (generalizations) and concepts about dance are taught and learned in two modes. Use of the creative (problem solving) or divergent teaching mode stimulates conceptual learning processes, while teacher-directed (imitative) or convergent teaching encourages learning by imitative processes. The total picture of learning in dance education consists of a dynamic balance between these two teaching/learning modes.

Cognitive, motor, and affective objectives can be accomplished through either the convergent or divergent teaching mode. The emphasis and choice of mode will shift according to the nature of the concept, the objective and the selection of motivational resources and learning activities. Most important, however, is that one's teaching exemplify consistently one's philosophy of education and view of how students learn and develop.

## Divergent Teaching/Conceptual Learning Mode

The creative or divergent method requires that the teacher draw from a rich storehouse of ideas, feelings, emotions, and perceptions which the students transform into movement symbolic of their own feelings, emotions, ideas, and perceptions. The teacher must draw on his/her own creativity to stimulate the students when planning and implementing the lesson.

## Convergent Teaching/Imitative Learning Mode

The teacher-directed or convergent teaching mode is most frequently used for the teaching of technique. This method requires that the teacher possess an above average dance technique as well as the ability to build lessons on clear developmental stages and degrees of technical difficulty. This learning process which depends on observation and duplication, should help students refine and master the technical skills of dance. The imitative learning process also provides a basis for learning movements choreographed by others.

Limitations of imitative or convergent teaching suggest that teachers must be cautious not to use this merely as an opportunity for perfecting personal technical skills or ego fulfillment. Secondly, if students are chosen to demonstrate movement because of their advanced skills or because they are quick and agile at demonstrating movements as the teacher verbalizes, care must be exercised lest they get an exaggerated impression of their own self-importance.

## Nature of Dance in Education

The nature of dance in education requires that the primary emphasis of the teaching/learning process centers upon perceiving, experiencing, synthesizing, creating, and evaluating. Cognitive knowledges, motor skills, and principles of movement occur simultaneously in the teaching/learning process. Students absorb concepts, ideas, and vocabulary as they move and the dynamics of moving stimulates full comprehension of movement ideas.

Final results, while generally considered less important than processes and experiences, play an important part in personal assessment and overall evaluation. Either covert or overt results appear in relationship and in proportion to the predominant teaching mode used.

## Factors of Divergent Teaching/ Conceptual Learning

In planning the divergent teaching/conceptual learning mode, the teacher selects and organizes a variety of informational, motivational situations in which students immerse themselves. (See Planning-Learning Schema, page ). These experiences should arouse new or heightened awareness and understanding of multiple factors upon which the objectives, concepts, and generalizations are being focused. The teacher guides the student through selected learning activities which spring from the resources, e.g., pictures, colored paper, materials of different textures, sculptured figures, slides, movies, elastic bands, and scarves. Additional motivational situations to observe movement might include: field trips to construction sites, zoos, farms, circuses, lake fronts, rivers, museums, musical concerts, and, of course, dance concerts. These experiences constitute just a fraction of the motivational resources from which to draw excellent movement ideas.

The teacher then selects learning activities to synthesize the wealth of material collected from the motivational experiences. The teacher might pose specific problems or ask pertinent questions which evoke individual movement responses. Students explore, discover, and choose which movements they will do, their quality, timing, sequence, shape, and space. The teacher continues to develop and

shape the conceptual experience with additional questions which guide the learning process through its several stages to completion.

The teacher must be careful in structuring problems and questions. Too much freedom, especially for the beginning student, results only in confusion, chaos, and discouragement. Problems should be short and uncomplicated, have a specific objective, and deal with material to which the students have previously been exposed. At the K-2 level I, e.g., this may utilize the basic locomotor movements of walking, running, axial movements of turning, the effort of pushing, referring to animals they have observed for movement ideas, or moving to familiar songs, stories and poems. As students develop and grow in cognitive and motor knowledge and skills, previously learned material can act as a springboard for further exploration, while problems and questions can and should have multiple and more encompassing objectives.

More comprehensive problems might include:

1. Revising a movement phrase originally done in one quality in another quality.

2. Using a particular step pattern previously learned as a basis for developing an interesting movement phrase or dance study with variations on that step pattern.

3. Using the rhythm of their names on which to construct movements.

4. Changing the spatial patterns of a previously learned sequence.

On the high school level, when a firm foundation in movement education from an aesthetic viewpoint has been established, the various facets of dance which have been studied individually will come together in more advanced and complicated problems. Problems on this level might be:

1. Constructing a dance in ABA forms. Students will previously have read about, discussed and fully understood this particular form as well as have developed movement vocabularies and understood the difference between a dance study and a dance.

2. Developing a dance which is abstract, based on feelings resulting from various colors.

3. Emphasizing shape as a focal point, build a dance in rondo form.

4. Building a dance around the idea of destruction and despair.

## Role of Observation in Dance

Inherent in the conceptual and inductive teaching/learning mode is the necessity for both the teacher and the learner to be keen observers. In addition, the teacher must be sensitive to the high and low points in a learning situation, appreciating the individual as a unique personality, not only in terms of individual movement responses, but also in terms of each student's distinctive learning mode, encouraging each with constructive criticism. These understandings provide the teacher with an aid to determining the content of lessons, gain instructional insights, and assist in the essential evaluation of the student and teacher behavior. The teacher must know dance, be able to observe dance, and be able to articulate what has been seen, in order to facilitate learning. The learner must become aware of the feeling, meaning, significance and joy of dance experiences as a performer and as an observer. What makes the dance experience different from other forms of physical education is the purpose and the way in which the learner uses the content. Movement, as the content of the dance experience, is used for expressive purposes and as a means for communication.

## Role of Evaluation in Dance

The process of synthesis and evaluation should help the learner to comprehend the implications of what has been experienced and also permit other members of the group to share their understandings, feelings, and resulting products with one another. This group sharing will broaden each individual's viewpoint and permit "testing" of their beliefs. Evaluation should also permit the teacher to determine to what degree he/she has been effective in organizing and facilitating the learning process.

Covert responses such as valuing, appreciating, and contemplating are personal and difficult to assess. These responses form the basis of self-actualization and educational growth. Progress in these areas will be exhibited through student attitudes such as enthusiam, commitment, involvement, contemplation, acceptance and physical changes such as postural improvement, movement efficiency, and increased coordination in the demonstration of original movement. Achievement of covert objectives usually will be based on inference from student behavior.

Overt responses consist of two possible types: immediately observable acts related to the acquisition of specific skills or knowledges; and long range observable acts utilizing and practicing acquired skills and knowledges.

Performance in dance class provides an overt means of sharing with others that which has been synthesized and created. In the earlier grade levels, performance should emphasize sharing of the experience with others of the class. In the later grades, the performance can become more formal in structure and setting. Videotaping class demonstrations, compositions, rehearsals, and performances offers acceptable means for the performer and/or creator to view and evaluate his/her work.

Pre-tests and post-tests provide another means for students and teachers to evaluate cognitive and motor accomplishment. Tests may be written, oral, motor, or aesthetic in nature.

Since dance is a performing art, it does require that students have an opportunity to perform. However, utmost care should be exercised in handling the performance experience. While professional dance rests on and values the product, which is the performance, dance in education places greater emphasis on the process of learning. This process enriches the quality of life and expands personal horizons.

## PREPARING FOR CURRICULUM PLANNING

Conceptual learning based upon exploration, discovery, and application requires many and varied resources. Imitative learning based on repetition requires different approaches and resources from those used in planning for conceptual learning. However, both modes share certain elements essential for planning a meaningful individualized learning experience.

### Essential Elements of Conceptual Curriculum Development

1. Development of a conceptual framework stressing the major ideas in dance education. In this guide, the framework has been broken down to cover areas of learning appropriate to each grade/level. Additional concepts should be developed which reflect the major area of awareness for each level.

2. Development of basic subject matter content (skills, facts, materials, activities) to be used by the learner as a vehicle to form responses, communicate meanings and feelings related to the concepts and major areas of awareness. Skills and knowledges basic to a comprehensive curriculum in dance education should be established for the cognitive, motor, and affective domains of learning for each level. (See Dance Education Content: Cognitive, Motor, Affective Skills and Knowledges on pp. )

3. Development of evaluation methods to assist the teacher and student in comprehending the effectiveness and meaning of the learning experience. (See Skills and Knowledges on pp. )

4. Development of a retrieval system permitting quick and easy identification of varied resources which will serve as a library for motivations, informations, activities, and processes related to the objectives of learning experience. This may be organized on keysort cards (see Keysort Retrieval System on pp. ) or listed on index cards or in catalogs.

5. Development of appropriate planning form/s for use by teachers in organizing learning units. (See Learning Unit Organization Form, pp. )

### Additional Elements for Imitative Learning

The choice of informational resources, learning activities and means of evaluation constitute the major differences between planning conceptual learning experiences and imitative learning experiences. Additional considerations in planning for imitative learning experiences should include:

1. accurate, clear demonstration of movement material by teacher or qualified student/s,

2. accurate, clear, imaginative explanation of movement material as necessary by teacher,

3. selection and use of images which might heighten student awareness and feeling of movement material,

4. consideration for the sequential and developmental nature of a technique class. Manuals outlining the various approaches to the organization of technique classes are listed in the bibliography, and

5. careful attention to positive, constructive corrections on alignment, placement, execution, performance for each student in every class session.

# CONCEPTUAL FRAMEWORK

The concepts identified under each of nine broad generalizations have been developed sequentially. The format chosen to introduce the concepts for each level is:

| | | | |
|---|---|---|---|
| Level I | ( K- 2) | — | Experiencing |
| Level II | ( 3- 4) | — | Discovering |
| Level III | ( 5- 6) | — | Understanding |
| Level IV | ( 7- 9) | — | Knowing |
| Level V | (10-12) | — | Applying knowledge and skills |

This hierarchal structure describes the learning process at any age and provides a framework for organizing the learning experience. The GENERALIZATIONS and variant CONCEPTS should be used as a beginning resource in developing local school curriculum. Additional GENERALIZATIONS and CONCEPTS should be identified as the sensitive teacher selects and organizes learning experiences which are appropriate and stimulating to the unique needs and capabilities of his/her students.

## CONCEPTUAL FRAMEWORK

| GENERALIZATION | CONCEPTS LEVEL - I |
| --- | --- |
| AESTHETICS - Since movement is the medium of expression in dance, it is essential that it be enjoyed as a purely sensory, aesthetic experience, exclusive of a utilitarian goal. | Movement in an open, creative environment can be a joyful, aesthetic experience. |
| ELEMENTS - The elements of time, space, and energy, in the cognitive as well as affective sense, must be fully understood to come to a full knowledge of dance as an art form. The dancer must develop a movement vocabulary to communicate eloquently. | The human body is capable of locomotor and/or axial movement. |
| KINETICS - The laws of physics, i.e. gravity, centrifugal force, torque, balance, etc. apply directly to any moving body. This kind of understanding enables the developing dancer to perform with the greatest efficiency and economy of energy. | The laws of physics can be experienced in everyday movements. |
| SELF-AWARENESS - To achieve the greatest personal potential in everyday living, it is necessary to come to know oneself as a moving being by learning one's strengths as well as weaknesses. This includes tapping both physical as well as creative potentialities. | The human body is capable of experiencing particular ways of moving dependent on joint action and skeletal-muscular structure. |

| CONCEPTS LEVEL - II | CONCEPTS LEVEL - III | CONCEPTS LEVEL - IV | CONCEPTS LEVEL - V |
|---|---|---|---|
| Discovering one's ability to perceive the aesthetic elements expands the individual's aesthetic response and ability | Experience in all of the arts increases the individual's understanding of the aesthetic elements and enhances the quality of his/her dance experiences. | Knowledge of the formal aesthetic properties/processes, expands one's ability to respond to one's surroundings and to create dances which are aesthetically pleasing. | Knowledge and competent manipulation of the sensory and formal properties of aesthetics enables one to choreograph in a creatively expressive manner relating the dance to other art forms and makes possible the critical evaluation of dance works. |
| Combinations of movements create patterns. | The manipulation of the elements of space, time, and energy alters movement. | The development of a finely tuned instrument the body, is necessary to use the movement vocabulary effectively | The manipulation of the elements of dance by the well tuned instrument provides a means for expression. |
| The discovery of the principles of physics correlates with and reinforces the sensory experience in movement. | Through practice, one can understand the principles needed for efficient movement. | Knowing how to move efficiently increases the range of movement possibilities. | The knowlegable application of the laws of physics produces the technique necessary for efficient execution and or creation of dance. |
| Discovery takes place through a keen development of awareness of changes in use of space, time, and energy. | Understanding the process of creating movement patterns and performing combinations singly and with others challenges one's imagination, one's physical capabilities, and one's social development. | Further total development of skills based upon the knowledge of basic laws and kinesthetic awareness (at a time of great physical and emotional change) are demanding, stimulating, and self-competitive. | A maturing movement skill makes competence possible in applying meaningful organization of thoughts and feelings into aesthetic movement communication and promotes self-confidence in ordinary non-verbal communication. |

## CONCEPTUAL FRAMEWORK

| GENERALIZATION | CONCEPTS LEVEL - I |
| --- | --- |
| KINESTHETICS - Our senses provide both pleasurable and purposeful information about ourselves and our environment. The sensory modality of primary importance to movement is the kinesthetic sense. Through this sense and related sensations from the skin and muscles, perceptions of body positions, of directions of movement through space, of speed of the motion, of degrees of tension and relaxation, and of rhythmic movments can become more acute. | Body movement is a pleasurable experience |
| SOCIALIZATION - In moving with others, a social sense of unity and cooperation is developed and achieved. This is not only apparent in the performance of a dance, but also in the give and take required for the creative efforts of group composition. | Movements created and/or performed by one person can stimulate the movement of others. |
| CULTURALIZATION - The study of folk and ethnic dance provides an opportunity for the development of good citizenship because it develops an interest not only in one's own culture, but also in that of others. Our future will depend on greater international understanding and knowledge and any means of accomplishing this will be important. | Participating in dances from different cultures as well as our own is physically, mentally, and emotionally stimulating. |

| CONCEPTS LEVEL - II | CONCEPTS LEVEL - III | CONCEPTS LEVEL - IV | CONCEPTS LEVEL - V |
|---|---|---|---|
| One can discover through movement the general relationship of body parts, joint angles, speed of motion, and degree of energy. | Through increasing kinesthetic awareness, movements can be more accurately directed and controlled. | Becoming more aware of postural, spatial, temporal, and energy relationships will result in more coordinated and efficient movement. | Through the conscious manipulation of body position, speed of motion, and degrees of tensions and relaxations, the expressive nature of dance is realized. |
| Dance provides an opportunity to discover information about other people. | When a dance is performed, we can understand that every person involved is important to the success of that performance. | Knowing how to create and perform a dance requires both initiative and cooperation. | A total dance production requires the knowledgable application of the contributions and cooperation of choreographers, performers, set designers, lighting designers, stage hands, directors, producers, program and costume designers, publicity directors, and ticket sellers to result in a successful event. |
| Performance encourages one to become familiar with the cultural setting where the dances originate and to become vicariously acquainted with the people who perform them. | Folk and ethnic dances provide a basis for understanding the philosophical beliefs, social systems and movement norms of other cultures and for comparing these with our own. | By authenticating the cultural environment in which the performance might occur, one can become a part of the culture where the dances originate. | Choreographic manipulation of traditional styles for study and performance purposes promotes acceptance of other cultures, diminishes intolerances of other peoples and ourselves and opens the door to the development of positive relationships between ourselves and others. |

## CONCEPTUAL FRAMEWORK

| GENERALIZATION | CONCEPTS LEVEL - I |
|---|---|
| CREATIVITY - Problems confronting society will only be solved through constructive, creative thinking. Through the act of creative movement, (experimentation, problem solving, improvisation, and composition) one is required to make choices, discriminate and be able to form movements into phrases and larger compositions as well as to evaluate individual and group efforts. | In an open environment, one experiences movement for movement's sake and is free to solve movement problems has many solutions. |
| APPRECIATION - Though becoming a professional dancer will be the goal of only a very few, performing offers every individual the opportunity to better understand dance performance when it is viewed. Educated dance audiences for professional performances are sorely needed. The viewing of the works of great artists in turn gives back understanding and enriches the dance education. | Sharing informal performances with one's peers provides an enriching, learning experience. |

| CONCEPTS LEVEL - II | CONCEPTS LEVEL - III | CONCEPTS LEVEL - IV | CONCEPTS LEVEL - V |
|---|---|---|---|
| In an open environment one soon discovers, through the creative process, that each movement problem has many solutions. | By manipulating movements, one begins to understand the developmental process in creating a dance study. | Knowing the principles of composition provides the necessary formula in which the dance theme/idea is defined and developed | The application of creative thought to the principles of composition provides the necessary framework by which individual dance statements can be expressed either in a traditional or an original form. |
| Through observations of performances, one becomes aware of a variety of dance forms and activities. | Opportunities to develop the skills of evaluating dance, enables one to improve one's own performance and to appreciate the performances of others. | Experiencing and knowing the discipline of performance can contribute to a positive self-image. | The planning and execution of a formal dance program demands a rigorous discipline from all performers. |

# DANCE EDUCATION CONTENT:
# COGNITIVE, MOTOR AND AFFECTIVE SKILLS AND KNOWLEDGES

| | LEVEL I | LEVEL II |
|---|---|---|
| **I. COGNITIVE** | | |
| **1.1 Principles of Movement** | | |
| | -where joints are<br>-right/left<br>-inward/outward<br>-body parts<br>-leading<br>-supporting<br>-receiving<br>-gravity | -range of joints<br>-balance<br>-design for one body<br>-organization of time |
| **1.2 Locomotor Movement** | | |
| | -walk<br>-run<br>-hop<br>-jump<br>-leap<br>-skip<br>-slide<br>-gallop | -slide turns<br>-hopsa (step-hop)<br>-schottische<br>-simple polka<br>-prance |
| **1.3 Axial (body) movement** | | |
| | -push, pull<br>-rise, fall<br>-turn<br>-stretch<br>-swing<br>-punch, strike<br>-sway<br>-twist<br>-dodge<br>-shake<br>-bend<br>-sit<br>-kneel<br>-crawl<br>-roll | -flexion<br>-extension<br>-isolation<br>-sustained<br>-collapsing<br>-percussive |

| LEVEL III | LEVEL IV | LEVEL V |
|---|---|---|
| -abduction<br>-adduction<br>-circumduction<br>-alignment<br>-inertia<br>-design for small groups<br>-motor rhythms | -centrifugal force<br>-centripetal force<br>-torque<br>-design for large groups<br>-breath rhythms | -elevation<br>-stage space<br>traditional<br>non-traditional<br>environmental |
| -leap turns<br>-skip turns<br>-waltz turns<br>-true polka<br>-triplet runs<br>-grapevine<br>-waltz<br>-tango, rhumba samba | -jump turns<br>-spotting for turns<br>-beaten jumps<br>-formal carriage of upper torso/arms<br>-combination of jumps, leaps, turns<br>-moving falls | -refined, more articulated turns<br>-refined moving elevations:<br>a. 2 foot takeoff, 1 foot landing<br>b. 1 foot takeoff, 2 foot landing<br>-moving falls from elevations |
| -lunge<br>-gesture<br>-stimulus<br>-impulse<br>-suspension<br>-vibratory | -contraction<br>-release<br>-combine 2 axial movements in different parts of the body<br>-clear articulation of all body movements | -refinement/clarity of axial movements<br>-axial movements in combination with locomotor movements which counter-balance<br>-multiple focus for axial movements |

| | LEVEL I | LEVEL II |
|---|---|---|
| **1.4 Space** | | |
| | -Directions<br>forward, backward,<br>sideward<br>-shape<br>symmetry/asymmetry<br>straight line<br>curve line<br>roundness<br>circle<br>figure 8<br>square<br>triangle | -patterns<br>air, floor<br>-diagonal direction<br>-levels<br>vertical<br>horizontal<br>-general/personal space<br>-directional facing<br>-focus<br>-range<br>close/far<br>small/large<br>-parallel<br>-design<br>negative space<br>positive space |
| **1.5 Time** | | |
| | -slow/fast<br>-gradual/sudden<br>-short/long<br>-soft/loud<br>-accent<br>-quick | -beat/pulse<br>-tempo (speed)<br>-measure (meter)<br>-rhythm<br>-phrase<br>-duration<br>-non-meter<br>-pattern<br>-rests,<br>pauses<br>stillness |
| **1.6 Force (Quality)** | | |
| | -weak/strong<br>-swinging/shaking<br>-sharp/fluid<br>-soft/hard<br>-stillness/activity<br>-rest/motion | -percussive<br>-sustained<br>-pendular<br>-collapsing<br>-weight<br>-touch (firm, fine) |

| LEVEL III | LEVEL IV | LEVEL V |
|---|---|---|
| -mass<br>-volume<br>-planes<br>-design<br>parallel movement<br>contrasting<br>-direct/indirect<br>-angular | -stage<br>-directions<br>upstage<br>downstage<br>stage right<br>stage left<br>center stage<br>-stage design | -use of performing space<br>traditional<br>non-traditional<br>environment |
| -rhythm<br>resultant<br>accumulative<br>-syncopation | -anacrusis<br>-accompany others with percussion & vocal sounds | -dance accompaniment<br>•principles of playing<br>•composition of accompaniment<br>•tape manipulation<br>-selection of sounds for live accompaniment |
| -suspended<br>-passive/active<br>-tension/relaxation<br>-flow (bound, free)<br>-projection of movement<br>-energy of movement | -kinesthesia<br>-dynamics | |

| | LEVEL I | LEVEL II |
|---|---|---|
| **1.7 Form** | | |
| | -singing games<br>-repetition<br>-exploration with single elements of time, space, energy<br>-periodicity | -pantomime<br>-unison movement<br>-lead/follow<br>-sequential movement<br>-antiphonal movement<br>-variety<br>-simple folk dances |

**1.8 Performance Skills**

The performing skills listed below are general in nature and apply to showings, demonstrations, or performances at any grade level.

1. concentration while performing
2. learning correct facings in relation to sightlines of viewing audience
3. learning correct focus in relation to audience
4. learning to appear in performing area precisely on time
5. realizing the importance of rehearsals
6. projection
7. learning to work cooperatively with others

| | LEVEL I | LEVEL II |
|---|---|---|
| **1.9 Creative Skills** | | |
| | -explorations<br>-problem solving | -explorations<br>-problem solving<br>-improvisations<br>-manipulations |
| **1.10 Dance Heritage/Historical Perspective** | | |
| | -singing games<br>-artists-in-schools | -simple folk dances of many nations with background information<br>-artists-in-schools |

| LEVEL III | LEVEL IV | LEVEL V |
|---|---|---|
| -choreography<br>-movement theme<br>-sequence<br>-transition<br>-phrase<br>-contrast<br>-manipulation<br>-abstraction | -harmony/balance<br>-climax<br>-pre-classic<br>-dance forms<br>AB<br>ABA<br>round<br>rondo<br>canon<br>ground bass<br>theme/variation | -random form<br>-organic form<br>-rhapsodic form<br>-fugue<br>-style<br>-complementary movement |
| | | |
| -phrases which express<br>•ideas<br>•feelings<br>•emotions<br>-vary phrases by changing elements of:<br>•time<br>•space<br>•energy<br>-experiment with props/costumes | -short dances<br>-abstraction<br>-literal<br>-choreograph using props/costumes | -longer dances of greater depth<br>-experiment with makeup/lights |
| -complex folk dances of many nations with background information<br>-artists-in-school | -relate folk dance to court dances,<br>•ballet<br>•modern<br>•tap/jazz<br>•ethnic<br>-artists-in-schools | -contemporary trends<br>-dancers/choreographers<br>-artists-in-schools |

| | LEVEL I | LEVEL II |
|---|---|---|
| **1.11 Dance Appreciation** | -general response to other's dancing<br>•facial expression<br>•applause<br>•attentiveness | -verbal response<br>•positive stressed<br>•if negative, must suggest how to improve<br>-attendance at dance performances |

## 2. MOTOR:

### 2.1 Principles of Movement

Experiences with all items listed under "Cognitive."

### 2.2 Locomotor movement

Experiences with all items listed under "Cognitive" for each level plus the following under each level.

| LEVEL I | LEVEL II |
|---|---|
| -Simple 2 form combinations | -Heel-toe Polka<br>-More complex 2 form combinations<br>-3 and 4 form combinations |

### 2.3 Axial (body) movement

Experiences with all items listed under "Cognitive" for each level.

### 2.4 Space

Experiences with all items listed under "Cognitive" for each level.

| LEVEL III | LEVEL IV | LEVEL V |
|---|---|---|
| -bring in reviews by recognized dance critics of professional companies<br>-attendance at dance performances | -reading lists<br>-discussion<br>-attendance at dance concerts | -written critique of professional performance<br>-attendance at dance concerts |

| LEVEL III | LEVEL IV | LEVEL V |
|---|---|---|
| -Other more complex combinations<br>-Alignment, projection flexibility, strength<br>-Emphasis on technique<br>-Variations | -Specific techniques in all styles<br>-Landings, elevation, endurance | -Maximum development of body for flexibility, strength, coordinations and endurance |

**2. MOTOR:** (cont.)

**2.5 Time**

Experiences with all items listed under "Cognitive" for each level, plus the following under each level.

| LEVEL I | LEVEL II |
|---|---|
| -Rhythmic patterns from<br>•children's names<br>•from simple poems and songs<br>•meters 2/4, 4/4 | -Locomotor patterns from rhythmic patterns<br>-Rhythmic patterns from locomotor patterns<br>-Meter 3/4<br>-All items listed under "Cognitive"<br>-Experiment with simple percussion instruments with above items |

**2.6 Energy**

Experiences with all items listed under "Cognitive" for each level.

**2.7 Form**

Experiences with all items listed under "Cognitive" for each level.

**2.8 Performance Skills**

Experiences with all items listed under "Cognitive" which are appropriate for the grade level and type of performing experience.

**2.9 Creative Skills**

Experiences with all items listed under "Cognitive" for each level.

**2.10 Dance Heritage/Historical Perspective**

Experiences with all items listed under "Cognitive" for each level.

**2.11 Dance Appreciation**

Experiences with all items listed under "Cognitive" for each level.

| LEVEL III | LEVEL IV | LEVEL V |
| --- | --- | --- |
| -Meter 6/8<br>-Play percussion to accompany one's own movement<br>-Use vocal sounds to accompany one's own movement | -Meters 7/4, 9/8, 12/8, 5/4, 1/4<br>-Anacrusis<br>-Accompany others with percussion and vocal sounds | Nothing additional |

## AFFECTIVE:

Affective responses to dance experiences at any grade level, in addition to the cognitive and motor development, are a valuable and essential means of evaluating program effectiveness. Such open-ended inquiry subjectively elicits one's inner feelings and emotions.

**3.1** Possible questions to evoke affective responses might include:

- What is it like to move to music?
- What did you discover about your body and its parts?
- How much space does your body need when you move?
- How do you feel when someone invades your space?
- Do you prefer movements that are strong and forceful or light and soft?
- Tell what it was like to create a dance.
- Did anything happen that made you frustrated or happy? Excited or happy? Elaborate!
- Did you feel like you "belonged" to the group? What is it like to work together to share ideas and create a dance?
- How is dance different from other things in "gym"?
- Do you enjoy dance experiences? Why? Why not?
- How do you feel when you express yourself in dance? Does dance help you to express your "inside" feelings?
- Is rhythm important to you? Why?
- How do you feel about yourself in relation to others? To the environment?

**3.2** Possible areas to pursue affective inquiry at the appropriate level of development might include:

- Appreciation for the potential of the human body.
- Enjoyment of dance movement for its own sake.
- Appreciation of the significance of nonverbal communication in all human interaction.
- Increased awareness of qualities of movement and their expressive meanings.
- Respect for dance's contribution to the development of a positive self-concept.
- Satisfaction of performing for an audience; sharing creative exploration.
- Development of poise and confidence through dance.
- Enjoyment of positive interaction in human relationships through dance experiences.
- Deepened aesthetic perception and appreciation of dance and its relation to other art forms and disciplines.
- Appreciation of one's own cultural heritage and the unique offerings of others cultures.
- Sensitivity to details of styling in the performance of social, folk, ethnic, historic, stylistic and modern dance forms.
- Enjoyment of experiences in using dance improvisation as a tool to dance movement and form.
- Awareness of performer-audience interaction.
- Enjoyment of participating in solo and group choreography.
- Respect for the enduring qualities of dance.

# RETRIEVAL SYSTEM FOR CURRICULUM PLANNING

The conceptual approach to curriculum development requires that the teacher coordinate a variety of resources, informations, learning processes/activities, and evaluation/synthesis procedures which allow for a reasonable variety of individual responses to a problem. In developing curriculum at the local level, the volume of resources and dance processes would become too cumbersome and inflexible when printed, bound, or placed on index cards. The recording of this information on keysort cards (see Keysort Retrieval System, figures 3, 4, 5, 6, pages , , , ) provides an informational retrieval system which is compact and permits retrieval of all information related to the instructional program according to generalizations or a variety of other categories. Since each piece of information related to the instructional program is placed on a separate card and notched for retrieval according to appropriate categories, the system allows for a curriculum resource bank which is constantly evolving through the modification and elimination of the cards or the inclusion of new information. This system allows for great flexibility, eliminates the need to "plow" through the same ground each time the curriculum is revised, and provides a variety of choices which pertain to a particular situation.

This information retrieval system is not an end in itself but rather a tool which will enable the dance educator to utilize his/her planning and teaching time more effectively and imaginatively. The organization of curriculum information in this manner requires that the user be personally involved in decision-making, which is not always the case when curriculum guides are printed, bound, and placed on the shelf. In addition, a variety of printed statements or guidelines may be developed from this resource bank which may serve such purposes as lesson units for teachers or students working independently.

## Categories in the System

The categories indicated on each side of the card correlate with the structure and content presented in this curriculum guide. The organization of the categories and placement on the card seems appropriate and consistent with the contents of the guide. While the categories under "All Generalizations," "All Concepts," and "All Objectives" will remain standard in any curriculum, those listed under "All Resources/Information," "All Activities/Processes," and "All Synthesis/Evaluation Procedures" are examples of the many possibilities which exist.

The selection of categories, placement on the card, and relative importance should be consistent with the dance curriculum which is developed at the local level.

## Materials

1. Keysort Cards K5S-371N-503/W17963CH
   Ordered in lots of 1,000 or 2,500 from
   McBee Systems
   611 N. Lynndale Dr.
   Appleton, WI 54911
   (414) 793-7671

2. A long tray or drawer to house the cards which is no wider than the horizontal length of the cards.

3. Notching punch to notch the cards. This mechanism can be obtained from McBee Systems.

4. A 12″-14″ cyclindrical metal rod no larger than the diameter of the holes on the card. Slend[illegible]itting needles work well, or IBM mak[illegible]etal rod specifically for this kind of retrieval system.

## Notching the Cards

Note in Keysort Retrieval System figures (3, 4, 5, 6) that each card is notched according to the nature of the information on the card. Notching several items on a single card acts as a cross-reference system. Notching several categories also means that cards do not have to be grouped in the tray by individual category. Cards of any category can be located anywhere in the tray and still be retrieved quickly.

## Step-by-step Procedure

The object will be to find several bits of information to organize a learning unit in aesthetics.

1. To find the generalization on aesthetics:
   a. Refer to Keysort Retrieval System; Aesthetic Generalization figure 4).
   b. Insert rod into all cards in the tray through the notch marked ALL GENERALIZATIONS.
   c. Lift all cards from tray.

d. Cards with category ALL GENERALIZATIONS notched will fall from the rod into the tray.
e. Remove the cards from the tray before replacing the cards remaining on the rod.
f. Since there are only nine generalizations in this guide, one can easily sort throught the nine cards which have fallen from the rod to find the Aesthetics Generalization.

2. To find the Level I Concepts for the Aesthetics Generalization:

a. Refer to Keysort Retrieval System; Aesthetic Concept Level I.
b. Insert rod into all cards in the tray through the notch under ALL CONCEPTS BY GENERALIZATION marked AESTHETICS.
c. Repeat c, d, and e above.
d. Since there are only five CONCEPTS under each GENERALIZATION in this guide, one can easily find the Level I concept.
e. This concept could also have been found by inserting the rod through Level I below ALL CONCEPTS BY LEVEL.

3. To find all OBJECTIVES for Level I:

a. Refer to Keysort Retrieval System; Aesthetic Objectives for Level I.
b. Insert rod into all cards in tray through either AESTHETICS under ALL OBJECTIVES BY GENERALIZATION or LEVEL I under ALL OBJECTIVES BY LEVEL.
c. Repeat c, d, and e under #1 above.
d. By additional sorting one will discover all Objectives for the Level I concept in Aesthetics. Additional objectives should be identified as the need arises and placed in the system.

4. To build the Learning Unit:

The next steps involve procedures similar to those described above to find appropriate motivations, activities, skills and knowledges, and evaluation procedures. The teacher must then make active choices to determine the most appropriate order and use of the materials to build the Learning Unit and individual lesson plan.

## KEYSORT RETRIEVAL SYSTEM

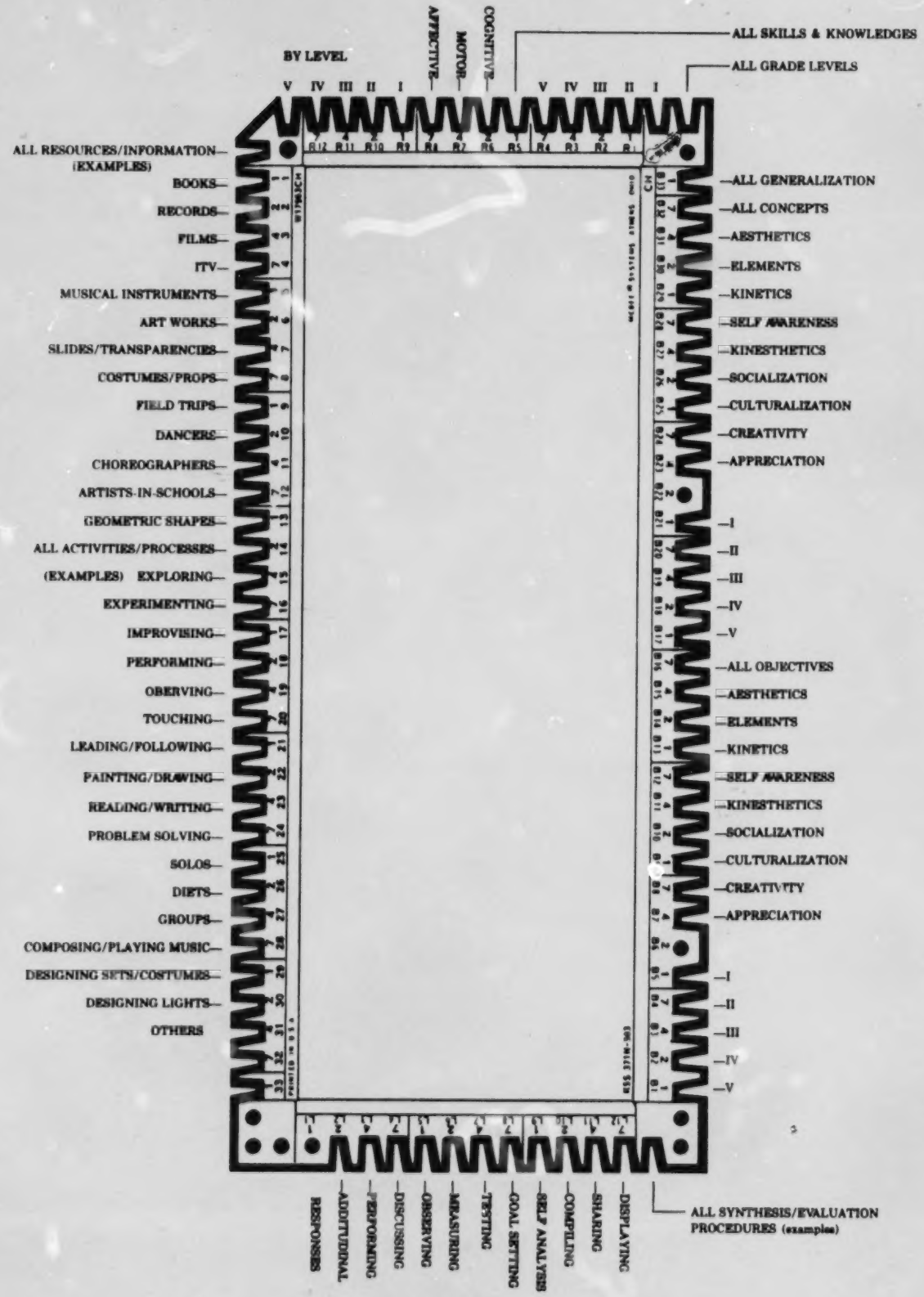



Figure 3

**KEYSORT RETRIEVAL**

**SYSTEM**

**AESTHETIC GENERALIZATION**

GENERALIZATION # 1
Aesthetics
Since movement is the medium of expression in dance, it is essential that it be enjoyed as a purely sensory, aesthetic experience, exclusive of a utilitarian goal.

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Figure 4

**KEYSORT RETRIEVAL**

**SYSTEM**

AESTHETIC CONCEPT LEVEL I

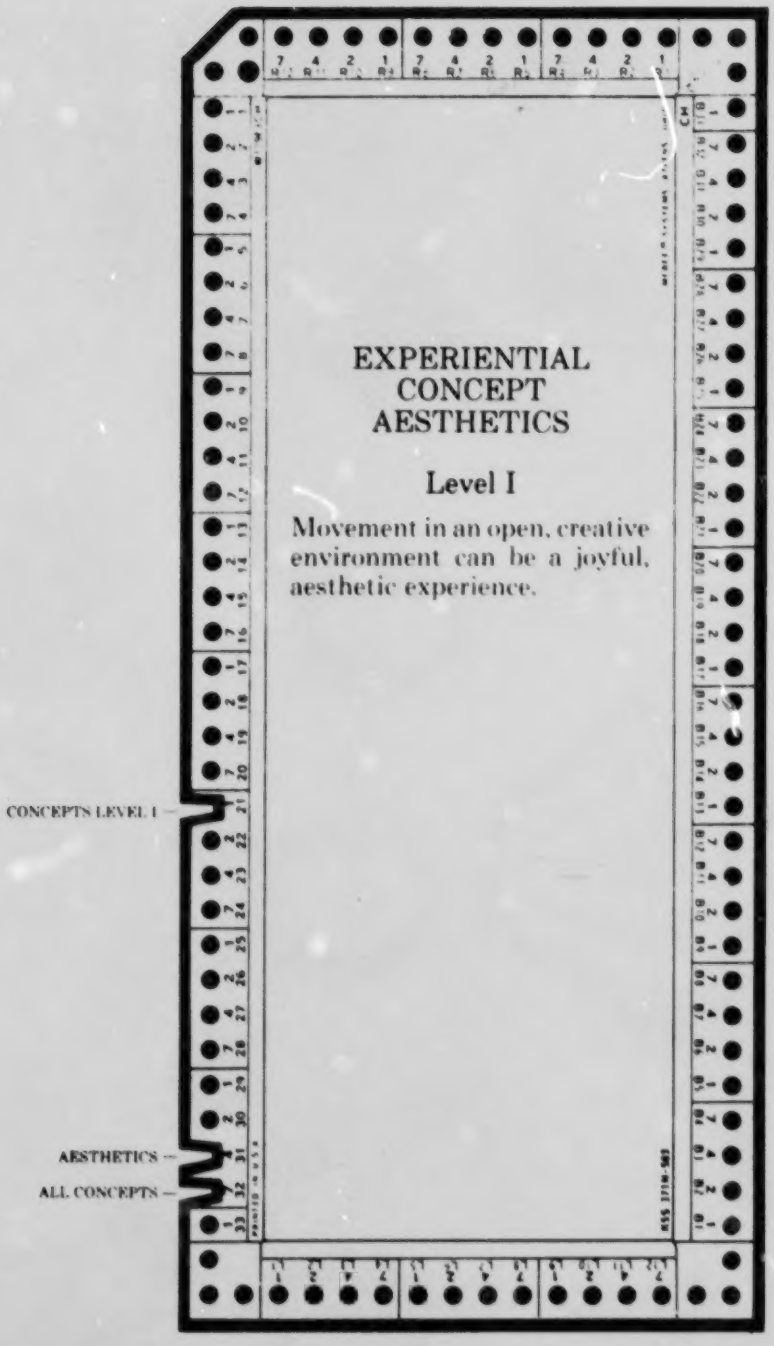


**Figure 5**

**KEYSORT RETRIEVAL**

**SYSTEM**

AESTHETIC OBJECTIVES LEVEL I

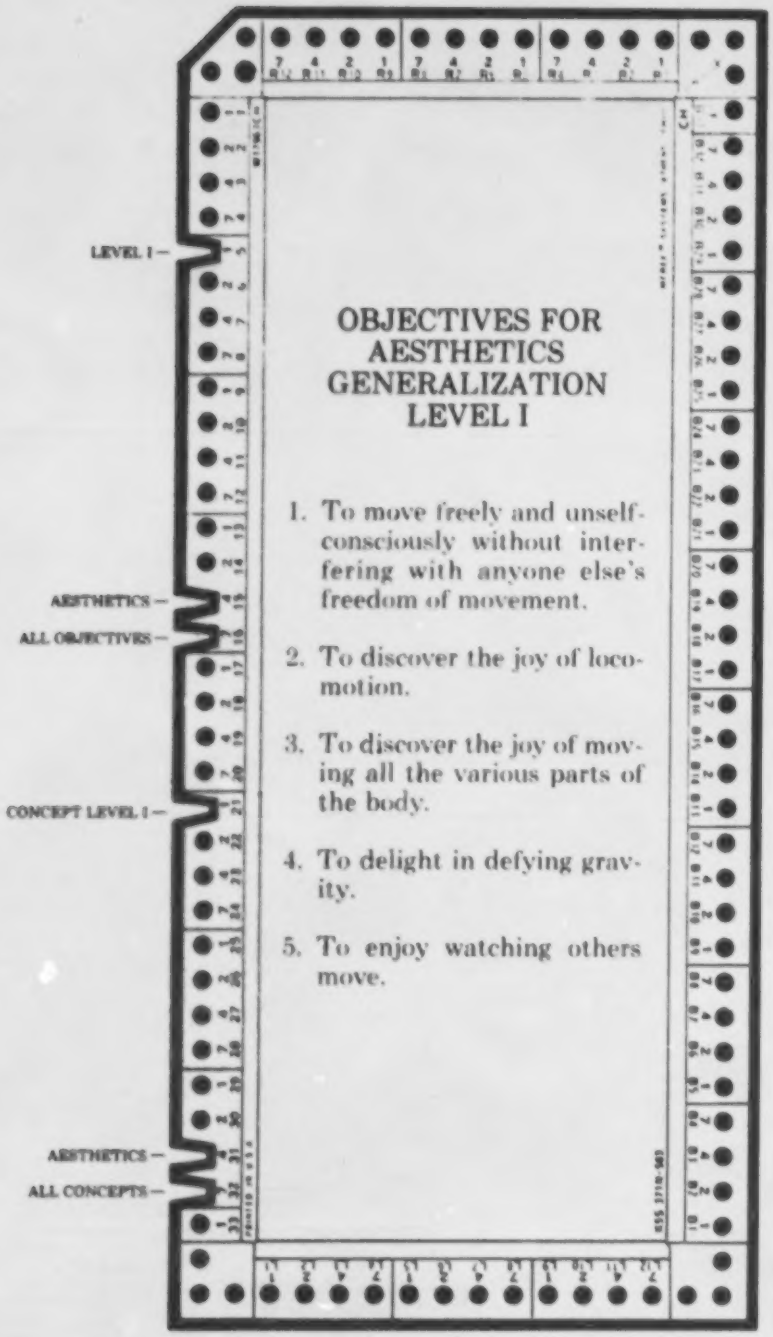
LEVEL I —
AESTHETICS —
ALL OBJECTIVES —
CONCEPT LEVEL I —
AESTHETICS —
ALL CONCEPTS —
OBJECTIVES FOR
AESTHETICS
GENERALIZATION
LEVEL I
1. To move freely and unself-consciously without interfering with anyone else's freedom of movement.
2. To discover the joy of locomotion.
3. To discover the joy of moving all the various parts of the body.
4. To delight in defying gravity.
5. To enjoy watching others move.

Figure 6

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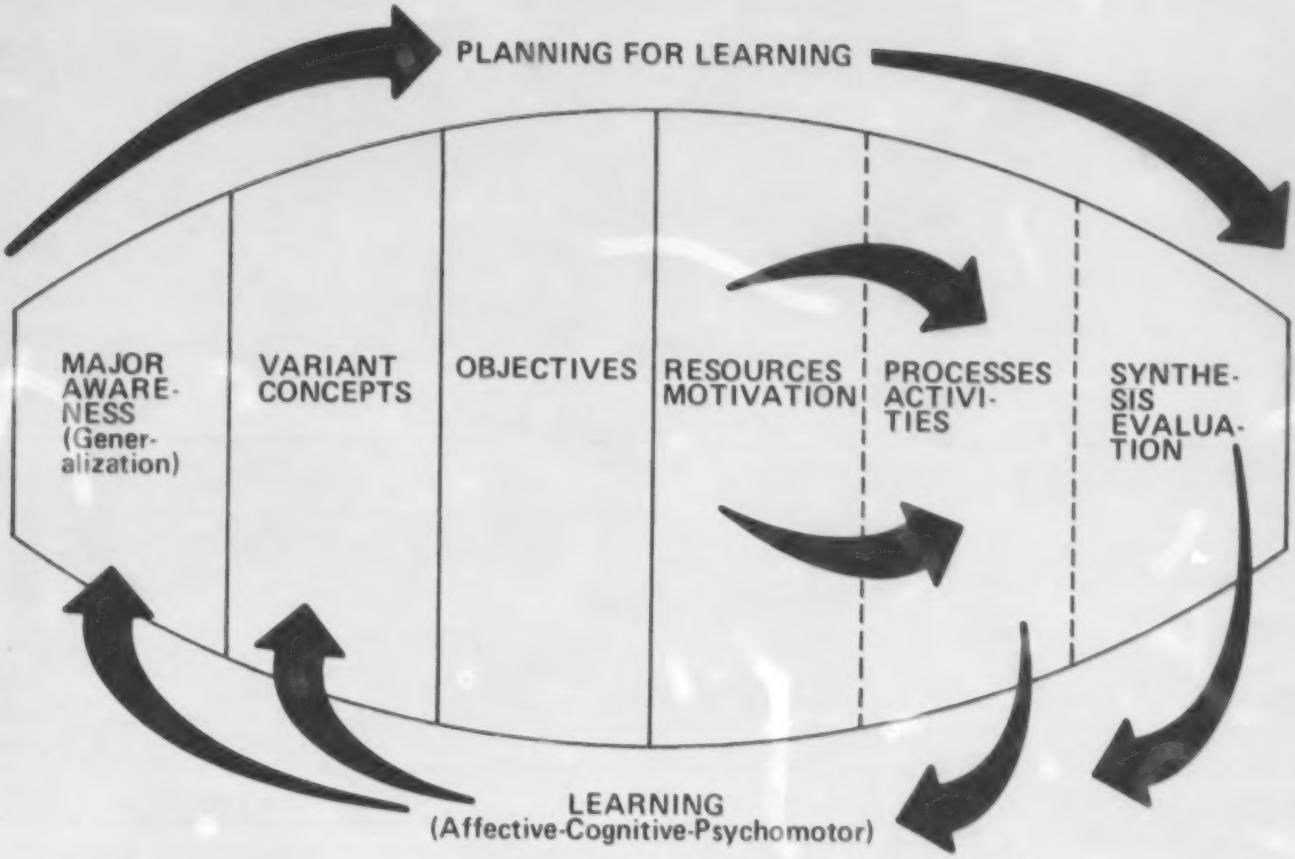
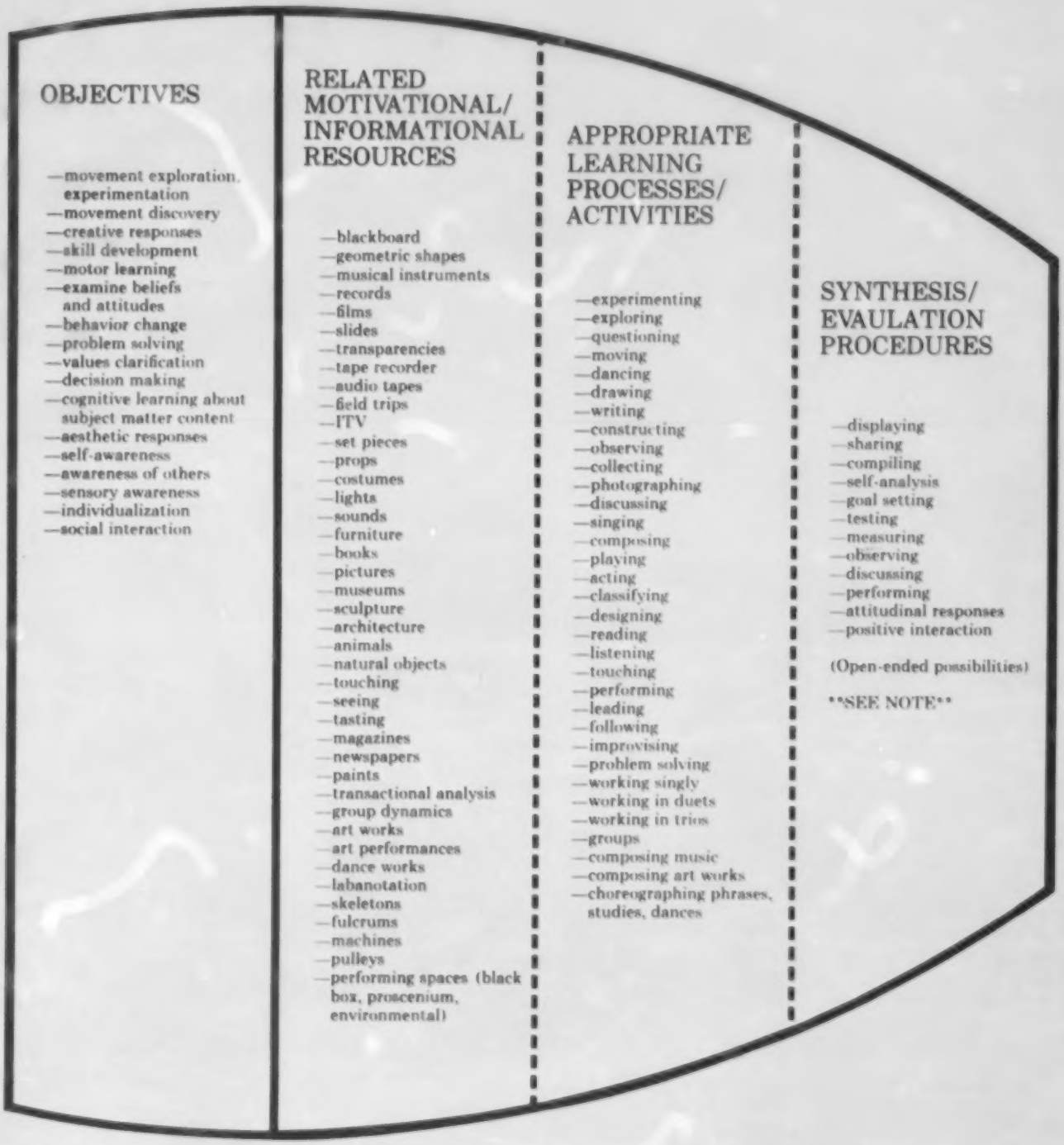

PLANNING FOR LEARNING
MAJOR AWARE-NESS (Gener-alization)
VARIANT CONCEPTS
OBJECTIVES
RESOURCES MOTIVATION
PROCESSES ACTIVI-TIES
SYNTHE-SIS EVALUA-TION
LEARNING
(Affective-Cognitive-Psychomotor)

Figure 7

## EXAMPLES OF LEARNING UNIT CONTENT




**NOTE **

The personal character of learning in Dance Education which embraces the cognitive, motor, and affective phases of learning, does not lend it to a predictable, uniform, immediate, or totally quantifible outcome. The major part of the S/E process will relate to open rather than closed types of conclusions.

# PLANNING FOR LEARNING: The Teacher's Viewpoint

The planning for learning process moves from left to right on the Planning Learning Schema, page , and necessitates a sequential and developmental evolution of factors related to the categories indicated.

## Procedures for Planning Learning Units

1. Select one of the nine GENERALIZATIONS to be the focus for the learning unit. (Conceptual Framework, pp. )

2. Select the CONCEPT appropriate for the grade/age level. (Concepts for each grade/level listed with each Generalization, pp. )

3. Establish broad OBJECTIVES for the Learning Unit. These objectives should be based on:

   a. interpretating the meaning of the generaliztion and concept.

   b. examining the values, attitudes, behavior, and feelings related to the generalization and concept.

   c. identifying and developing skills and knowledges basic to learner competencies in subject areas.

   d. reflecting the major goals of dance education.

   These objectives become criteria for selecting appropriate motivational/instructional resources, learning processes/activities, and evaluation procedures.

4. Identify and select informational/motivational resources relevant to the generalization, concept, and objectives of the learning unit. These resources should include experiences related to the cognitive, motor, and affective learning domains. The cognitive should include factual information, observations, research, or problem solving. The motor/affective should include movement experiences and explorations, other tactile/kinetic situations, creative experiences, sensory experiences, the unusual and ambiguous.

5. Select and organize learning activities/processes which will provide options for perceiving, examining, and responding to the situation stimulated by the information presented. These activities should encompass the three domains of learning—stressing affective, sensory, and creative experiences. The content and processes may include any of the techniques, materials, skills, facts, and interactions considered to be part of a traditional dance education. However, they are not to be considered as ends in themselves but rather as tools and vehicles for examining, exploring, understanding, and communicating feelings and ideas from a personal and creative point of view.

6. Develop processes which will allow the learner to personally evaluate, understand, and assimilate the learning experience. Devise activities which will permit sharing of feelings, ideas, beliefs, and attitudes resulting from the learning experience.

7. Develop observation and evaluating procedures to help determine the degree of effectiveness provided by the learning unit towards fulfilling its established objectives.

8. Develop lesson plans to implement specific objectives or small portions of several objectives organized around a theme to encompass the three domains of learning. Extrapolate specific resources, processes/activities, and synthesis/evaluation procedures for the lesson plan from those found in the comprehensive learning unit.

9. Factors which affect the teacher's choice of materials from the learning unit in addition to the theme are:

   a. predominant teaching mode to be used:
      1. teacher directed, imitative, convergent.
      2. teacher guided, creative, divergent.

   b. teacher qualifications

   c. class ability and attitude

   d. class time and size

   e. physical facilities

   f. available resources; i.e. books, records, audio tape recording equipment, video-tape equipment, film projectors, percussion instruments.

## Nature of Teaching Dance in Education

Teaching, particularly in dance education, demands vigorous interaction in which both the teacher and student participate in the decision-making process and construct the learning environment. The Teacher-Student Decision-Making Responsibilities figure 8, indicates possible relationships between student and teacher responsibility for creating the learning environment.

Dance teachers who are frustrated performers may do more harm than good in an educational situation. Both teaching and performing are highly refined arts which require extended study and practice. Neither should be accepted as a second choice.

**Teacher-Student Decision Making Responsibilities**

Figure 8

## LEARNING UNIT ORGANIZATION FORM

**GENERALIZATION:** _____

_____ **LEARNING LEVEL** _____

**CONCEPT/S:** _____

_____

_____

**OBJECTIVES:** _____

_____

_____

| **RELATED MOTIVATIONAL, INFORMATIONAL RESOURCES** | **APPROPRIATE LEARNING PROCESS/ ACTIVITIES** | **SYNTHESIS/ EVALUATION PROCEDURES** |
|---|---|---|
| A. In the Classroom . . .<br><br>B. Outside of the Classroom . . . | | |

Figure 9

## LEARNING UNIT EXAMPLES

What follows presents one way to:

—derive OBJECTIVES from the variant CONCEPTS for a single GENERALIZATION.

—decide on Resources, Activities, and Evaluations appropriate to the objectives.

—key OBJECTIVES with Dance Education Content: cognitive, motor and affective skills and knowledges. Numbers in parenthesis which follow OBJECTIVES correspond to numbered sections in the Dance Education Content.

—organize the learning process by events WITHIN or OUTSIDE of the classroom.

These examples utilize the Learning Unit Organization Form, figure 9, page

Additional concepts and objectives should be developed for each level. The resources, activities, and evaluations listed represent a small portion of the available possibilities. Individual lesson plans to fulfill single objectives or parts of several objectives for each concept should be derived from these larger learning units.

**GENERALIZATION:** Since movement is the medium of expression in dance, it is essential that it be enjoyed as a purely sensory aesthetic experience exclusive of a utilitarian goal.

**LEARNING LEVEL I**

**CONCEPT:** Movement in an open, creative environment can be a joyful, aesthetic experience.

**OBJECTIVES:**
1. To move freely and unselfconsciously without interfering with anyone else's freedom of movement.
2. To discover the joy of locomotion. (1.2; 1.4; 1.5; 1.6; 1.7; 2.2; 2.4; 2.5; 2.6)
3. To discover the joy of moving all the various parts of the body. (1.1; 1.3; 1.5; 1.7; 2.1; 2.3; 2.4; 2.6)
4. To delight in defying gravity. (1.2; 1.3; 1.4; 1.5; 1.6; 1.7; 2.1; 2.2; 2.3; 2.4; 2.5; 2.6; 3.2)
5. To enjoy watching others move. (1.10; 2.9; 3.1)

| RELATED MOTIVATIONAL, INFORMATIONAL RESOURCES | APPROPRIATE LEARNING PROCESSES/ACTIVITIES | SYNTHESIS/EVALUATION PROCEDURES |
|---|---|---|
| **A. WITHIN THE CLASSROOM** | | |
| 1. pleasant, clean, nonthreatening physical environment<br>2. positive reinforcement especially in initial stages by constructive comments from enthusiastic teacher<br>3. teacher's participation and enthusiasm<br>—moving<br>—playing drum<br>—voice<br>—facial expression<br>4. drum, other percussion instruments as needed<br>5. shapes on blackboard and/or colored paper cutouts<br>6. words denoting quality, force<br>7. observing and sharing demonstrated examples by students | 1. locomotor movements<br>2. axial movements<br>3. exploring levels, directions, shapes<br>4. exploring movement qualities like:<br>—swinging<br>—vibrating<br>—freezing<br>—pushing<br>—pulling<br>—reaching<br>—bending<br>5. movements derived from machines<br>6. exploring movements derived from animals<br>7. watching others move<br>8. moving, clapping with rhythm of movement<br>9. make sounds to go with movements<br>10. clapping while others move | 1. performing<br>2. observing<br>3. displaying<br>4. discussing<br>5. knowing<br>—skills tests<br>—written tests |
| **B. OUTSIDE THE CLASSROOM** | | |
| 1. playing with building blocks<br>2. looking at simple machines<br>3. watching animals<br>4. listening to songs<br>5. listening to stories | 1. painting using different qualities, shapes, levels<br>2. describe the movements of favorite animal<br>3. make a simple machine out of paper<br>4. use colored papers to make a picture of the body<br>—locomoting<br>—in different shapes | |

**GENERALIZATION:** Since movement is the medium of expression in dance, it is essential that it be enjoyed as a purely sensory aesthetic experience exclusive of a utilitarian goal.

**LEARNING LEVEL II**

**CONCEPT:** Discovering one's ability to perceive the aesthetic elements expands the individual's aesthetic "response-ability".

**OBJECTIVES:**
1. To discover the joy of varying basic movements by changing their speed, rhythmic pattern, and meter. (1.1; 1.2; 1.3; 1.6; 1.8; 2.1; 2.2; 2.3; 2.5; 2.7);
2. To discover the joy of varying basic movements by changing their floor patterns, air patterns, direction, range and level. (1.1; 1.2; 1.3; 1.4; 1.5; 2.1; 2.2; 2.3; 2.4)
3. To discover the joy of varying basic movements by changing their quality and dynamics. (1.1; 1.2; 1.3; 1.7; 2.1; 2.2; 2.3; 2.6)
4. To expand one's perceptual capacity to respond openly to the movement of others (1.10; 2.9; 3.1)

| RELATED MOTIVATIONAL, INFORMATIONAL RESOURCES | APPROPRIATE LEARNING PROCESSES/ACTIVITIES | SYNTHESIS/EVALUATION PROCEDURES |
|---|---|---|
| **A. WITHIN THE CLASSROOM** | | |
| 1. see 1, 2, 3, 4 under Level I<br>2. discuss time, space force elements in dance<br>3. listen to sounds made by different percussion instruments<br>4. listen to different tonal qualities of musical instruments<br>5. bring in pictures of people, engaged in activity from:<br>—newspapers<br>—magazines<br>—photographs<br>—books<br>6. look at films and video of dance<br>7. working in theatre spaces<br>8. working in non-theatre spaces<br>9. working outdoors<br>10. artists in residence | 1. structured improvisation with emphasis on the individual<br>2. structured improvisation concentrating on specific time, space, energy elements<br>3. solving simple time, space, energy problems<br>4. creating simple movement compositions<br>5. leading, following<br>6. working alone, in duets, or small groups, or informally<br>7. discussing paintings, field trips, sounds, instruments<br>8. use pictures of people to improvise movement<br>9. use different sounds to improvise movement<br>10. accompany self while moving<br>11. accompany another person while they are moving | 1. concentrating<br>2. performing<br>3. observing<br>4. displaying<br>5. discussing<br>6. testing |
| **B. OUTSIDE THE CLASSROOM** | | |
| 1. observing others everyday movement outside of class<br>2. observing movement and physical characteristics of different types of people<br>3. looking at paintings<br>4. looking at, touching sculpture<br>5. exploring architectural spaces<br>6. field trips to museums<br>7. attendance at dance concerts<br>8. examining more complicated machines<br>9. study animal living habit | 1. draw people as they are moving<br>2. paint or sculpt to reflect favorite movements, textures, qualities, designs, shapes, lines<br>3. make simple percussion instruments | |

**GENERALIZATION:** Since movement is the medium of expression in dance, it is essential that it be enjoyed as a purely sensory aesthetic experience exclusive of a utilitarian goal.

**LEARNING LEVEL III**

**CONCEPT:** Experience in all of the arts increases the individual's understanding of the aesthetic elements and enhances the quality of his/her dance experiences.

**OBJECTIVES:**
1. To understand the common bases between dance and the other fine arts, especially music and dance. (1.2-1.9; 2.1-2.7)
2. To understand the differences between the other fine arts, especially music and dance. (1.1-1.9; 2.1-2.7)
3. To understand how the other fine arts, especially music, have been related to dance in the past. (1.9; 1.10; 2.8; 2.9)
4. To explore and understand the relationship of dance to the other fine arts in the communication of life experiences. (1.8; 1.9; 1.10; 2.7; 2.8; 2.9)

| RELATED MOTIVATIONAL, INFORMATIONAL RESOURCES | APPROPRIATE LEARNING PROCESSES/ACTIVITIES | SYNTHESIS/EVALUATION PROCEDURES |
|---|---|---|

### A. WITHIN THE CLASSROOM

1. see 1, 2, 3, 4 under Level I
2. discussion of time, space, energy in dance as related to music and visual arts
3. discussion of nature and principles of dance accompaniment
4. discussion of philosophy of art and aesthetics
5. discussion of essences of many different art forms
6. discussion of relationship of language to the way people move; functionally and artistically
7. discussion of architecture in relationship to way people move; artistically and functionally
8. discussion of how other arts can become stimulus for dance works
9. discussion of dance as a "theatre art"
10. discussion of the "art" and skill of performing

1. structured solo improvisations using transferring of time, space, energy elements from other works of art into movement
2. improvise as above in duets and small groups
3. compose solos based on the folowing:
   —piece of music
   —"people" observations
   —painting
   —static sculpture
   —kinetic sculpture
   —outdoor sculpture
4. create solo based on various dance forms listed in 1.2; 2.2
5. create percussion accompaniment for own solo works
6. perform solo dances for class members
7. perform selected solos for other people
8. compose musical accompaniment for another student's solo work
9. accompany solos vocally

1. attentive listening
2. attentive observation
3. creating and performing small dance works which deal with:
   —emotion
   —feelings
   —ideas
   —shapes
   —designs
   —rhythm
   —different energy qualities
4. observing others in performance
5. discussion of own and other's dance works
6. testing:
   —orally
   —skills
   —performance
   —written

### B. OUTSIDE OF THE CLASSROOM

1. attendance at dance concerts
2. attendance at music concerts and other musical events
3. attendance at poetry reading
4. attendance at plays
5. listening to music, reading, poetry, drama
6. attendance at art galleries

1. make percussion instrument with several different tones
2. write a short piece of poetry, short story, or dramatic scenario
3. paint, sculpt nonliteral forms which embody movement
4. design an ideal home, work space

**GENERALIZATION:** Since movement is the medium of expression in dance, it is essential that it be enjoyed as a purely sensory aesthetic experience exclusive of a utilitarian goal. **LEARNING LEVEL IV**

**CONCEPT:** Knowledge of the formal aesthetic properties/processes expands one's ability to respond to one's surroundings and to create dances which are aesthetically pleasing.

**OBJECTIVES:**
1. To expand one's knowledge of the formal aesthetic properties of dance, other art forms, and the environment. (1.1; 1.5; 1.7; 2.1; 2.5)
2. To expand one's sensory and aesthetic "response-ability" by creating dances which result from sensory input as well as formal aesthetic choices. (1.2; 1.3; 1.4; 1.5; 1.8; 1.9; 2.2-2.8; 3.2)
3. To develop one's capabilities to create meaningful and aesthetically balanced dances for groups. (1.7; 1.8; 2.6; 2.7; 3.2)
4. To extend the ability to perceive and ass[illegible]s one's affective responses to all facets of living (3.1; 3.2)
5. To expand one's capacity to synthesize and evaluate sensory and aesthetic processes and experiences. (3.1; 3.2)

| RELATED MOTIVATIONAL, INFORMATIONAL RESOURCES | APPROPRIATE LEARNING PROCESSES/ACTIVITIES | SYNTHESIS/EVALUATION PROCEDURES |
|---|---|---|
| **A. WITHIN THE CLASSROOM** | | |
| 1. see 1, 2, 3, 4 under Level I<br>2. discuss affective/cognitive nature of internal/external environment<br>3. discuss bio-feedback<br>4. read/discuss about holistic view of life<br>5. read/discuss concept and role of imagery in life and art<br>6. read/discuss variety of notions about art, beauty, aesthetics<br>7. read/discuss different viewpoints about nature of creative process<br>8. discuss group dynamics<br>9. read/discuss transactional analysis in relation to aesthetic/moral choices<br>10. presence of artists' in residence<br>11. read/discuss major events and styles in dance history | 1. technique classes in<br>—ballet<br>—modern<br>—jazz<br>—tap<br>—folk<br>—square<br>—social<br>2. devising own improvisation based on selective observation<br>3. create short solo dances based on<br>—ABA<br>—rondo<br>—round<br>—canon<br>—theme/variation<br>4. create phrase which is aesthetically harmonious; one which is aesthetically discordant<br>5. develop characters through movement<br>6. create dances for small groups<br>7. create small group dances based on<br>—another work of art<br>—movement styles<br>—images<br>—historical styles of movement<br>8. compose music for own group dances<br>9. design costumes/sets/properties for own dances | 1. goal setting for own lifestye<br>2. goal setting for creative endeavors<br>3. goal setting for performance standards<br>4. discuss attitudes about performing<br>5. perform own dance and music compositions<br>6. observe performances of others<br>7. perform in another's dance and/or music composition<br>8. discuss and informally evaluate own and others' dance and music composition |
| **B. OUTSIDE OF THE CLASSROOM** | | |
| 1. attendance at:<br>—dance concerts<br>—musical events<br>—poetry readings<br>—art galleries<br>—museums<br>2. field trips to:<br>—manufacturing plants<br>3. field trips to different theatres to see "behind-the-scenes" work<br>4. working "behind-the-scenes" for dance concerts, plays | | |

**GENERALIZATION:** Since movement is the medium of expression in dance, it is essential that it be enjoyed as a purely sensory aesthetic experience exclusive of a utilitarian goal.

**LEARNING LEVEL V**

**CONCEPT:** Knowledge and competent manipulation of the sensory and formal properties of aesthetics enables one to choreograph in a creatively expressive manner relating the dance to other art forms and makes possible the critical evaluation of dance works.

**OBJECTIVES:**
1. To choose appropriate dance themes and to choreograph dances using sensory input, intuitive guidance and applying principles of formal aesthetics. (1.8; 1.10; 2.8; 2.10; 3.1; 3.2)
2. To choose appropriate accompaniment, costumes, properties, and staging for a dance. (1.6; 1.9; 2.6; 2.9)
3. To participate in the production and performance of a formal dance concert or lecture-demonstration. (3.1)
4. To extend one's ability to informally critique dances of classmates. (1.8-1.10; 2.8-2.10; 3.1)
5. To write formal critiques of dance performances. (1.8-1.10; 2.8-2.10; 3.1)

| RELATED MOTIVATIONAL, INFORMATIONAL RESOURCES | APPROPRIATE LEARNING PROCESSES/ACTIVITIES | SYNTHESIS/EVALUATION PROCEDURES |
|---|---|---|
| **A. WITHIN THE CLASSROOM** | | |
| 1. see 1, 2, 3, 4 under Level I<br>2. adequate space/time to complete projects<br>3. listen to a variety of musical styles with score<br>4. discuss thematic content of dance<br>5. evaluate a piece of music in relation to its applicability to dance<br>6. read/discuss books and view films on different approaches to the choreographic process<br>7. read/discuss history of ballet/modern dance<br>8. read/discuss philosophy of contemporary choreographers<br>9. read/discuss views in Dance Magazine, Dance Dimensions, New York Times, other newspapers<br>10. experiment with making tape recording of sounds and/or music<br>11. access to tape recorders and record players<br>12. access to good sound recording equipment<br>13. access to cassette tape of chosen accompaniment<br>14. see video-tapes of previous student choreographies<br>15. discuss aesthetics of lighting for dance | 1. technique classes see Level IV for listing of styles<br>2. experiment/improvise with a variety of:<br>—costumes<br>—properties<br>—lighting<br>3. improvise to contrasting musical and sound scores<br>4. choreograph/perform a structured improvisation<br>5. compose dances based on multiple elements of time, space, energy<br>6. experiment with the use of many facets of large group relationships<br>7. write a description of own dance; of others' dances<br>8. practice projection<br>9. practice bows<br>10. informal showings/critques<br>11. experiment with lighting, colors, intensities, fades, blackouts<br>12. participate on production committees such as:<br>—tickets<br>—publicity<br>—programs<br>—house manager<br>—stage/light crew<br>—costume crew | 1. see 1-8 under Level IV<br>2. discuss feelings before, during, after performance<br>3. critique showings<br>4. respect ideas of others<br>5. openness to new ideas and ways of moving<br>6. sharing comments made by audience members<br>7. review video-tape of rehearsal/performance and critique |
| **B. OUTSIDE OF THE CLASSROOM**<br>1. attendance at:<br>—dance concerts<br>—musical events<br>—poetry readings<br>—plays<br>—art galleries<br>—museums<br>2. attendance at local/national dance conventions/conferences | | |

# SECTION III: ADMINISTRATIVE IMPLEMENTATION

*Contributed by AAHPERD*

# IMPLEMENTATION

## ROLES AND RESPONSIBILITIES

## FOR SUPPORT OF DANCE EDUCATION

Dance is becoming recognized as vital to the total educational experience of all students. Support is provided at the national level for the promotion and development of philosophies and policies to assist expansion of dance education. Local, state, and national dance organizations provide leadership, programs, and resources. These contributions should not go unheeded. If dance is to realize its potential in education, state departments of public instruction, local school boards, teachers, and administrators must fulfill their responsibilities in providing quality dance programs for all students.

### Wisconsin Department of Public Instruction

. . . develop philosophies and practices related to curriculum, professional preparation, and certification.

. . . plan, promote, and coordinate workshops, demonstrations, and in-services at state and district levels.

. . . obtain, generate, and distribute informational materials on issues and concerns in dance education.

. . . promote student involvement in dance activities such as concerts and conferences.

. . . provide information about and assist with the writing of grant applications for the procurement of dance education funds.

. . . provide staffing and supervisory leadership for dance education.

### Colleges and Universities

. . . promote and conduct research in curriculum development in dance, motor learning, and related areas.

. . . promote and exemplify high standards for professional preparation and teacher education.

. . . act as a consultant for curricular concerns.

. . . provide guest speakers for in-service programs.

. . . coordinate and evaluate student/teaching programs.

. . . provide leadership in curriculum planning and implementation.

### School Boards

. . . allocate adequate number of teaching positions for implementation of dance curricula.

. . . control student/teacher ratio in dance classes.

. . . provide in-service education for all teachers who teach dance or desire to integrate dance with classroom learning.

. . . allocate funds necessary for quality dance programs.

### Administrators

. . . recommend appointment of creative, well-trained, and skillful dance teachers.

. . . maintain and update facilities.

. . . assist in planning for and obtaining an adequate budget for dance.

. . . assist in procuring dance resource people from within the community and through the Artist-in-Residence program.

. . . assist in developing public awareness of the dance program.

. . . schedule dance as a regular part of the total school program.

. . . schedule classes which provide for the most efficient use of student and teacher time.

. . . become acquainted with the dance program within the school and district and with national trends in dance education.

. . . assist and coordinate curriculum development, implementation, evaluation, and revision.

. . . work for articulation of elementary and secondary curriculums.

. . . encourage and allow time for inter-disciplinary planning.

. . . encourage teacher membership and attendance at meetings, workshops, and conferences of local, state, and national dance organizations.

. . . encourage continuing education and visitation.

. . . visit classrooms to assist in evaluating teachers and developing their potentials in dance education.

. . . assist teachers with instructional or disciplinary problems.

. . . attend special dance events and performances.

### Dance Specialists

. . . develop, implement, evaluate, and revise curriculum.

. . . develop and use resource materials such as slides, handouts, and transparencies.

. . . provide input into budgeting and purchasing of supplies and equipment.

. . . identify resource materials for acquisition and use in classrooms and Instructional Materials Centers.

. . . serve as consultant to classroom and subject area teachers.

. . . organize and present in-service education programs.

. . . maintain sensitivity to all students and strive to help them achieve their greatest potential in dance.

. . . evaluate, keep accurate records, and report student progress as required.

. . . organize and coordinate student performances and demonstrations.

. . . organize and supervise appropriate field trips.

. . . select and/or perform appropriate musical or percussion accompaniment for dance activities.

. . . assist with extra-curricular activities such as musical productions.

. . . maintain membership in professional organizations and serve on appropriate committees.

. . . attend concerts and performances of dance and related events and exhibits.

. . . bring in artists and other resource people from the community or Artist-in-Residence program for discussions, performances, demonstrations, and master classes.

. . . update skills, knowledges, and understandings through continued education, reading, participation in technique classes, attendance at professional conferences and workshops.

### Physical Education Teachers

. . . recommend adequate time, space, and staff for dance activities at all levels.

. . . recommend adequate funds for dance programs.

. . . encourage the hiring of dance specialists and others who have a strong interest and background in dance.

. . . instill in students a sensitivity for the values of dance education.

. . . update skills, knowledges, and understandings of dance through continued education, reading, participation in technique classes, attendance at professional conferences and workshops.

. . . integrate elements of dance and creative movement with other aspects of physical education.

### Art Music, and Drama Teachers

. . . present activities that involve movement and dance experiences.

. . . demonstrate the relationship between dance and other art forms.

. . . utilize dance resources within the school district and the community.

. . . serve as a guidance resource for students who want dance experiences beyond those provided by the school.

. . . update skills, knowledges, and understandings of dance through classes, readings, workshops, and conferences.

### Elementary and Secondary Classroom Teachers

. . . consult and cooperate with dance resource people.

. . . present activities which use movement and dance to augment classroom learning.

. . . become aware of dance literature and career opportunities in dance.

. . . use examples in dance that help teach concepts in the humanities, sciences, mathematics, and languages.

. . . update skills, knowledges, and understandings of dance through classes, readings, workshops, and conferences.

## DANCE COMPONENT OF THE ARTIST-IN-RESIDENCE PROGRAM

The Artist-in-Residence Program, funded by the National Endowment for the Arts and the Wisconsin Arts Board, places professional artists in public and private elementary and secondary schools. The purpose of the program is to involve professional artists with students, parents, and teachers in the cooperative effort to:

—develop and enrich student sensitivity to and understanding of the arts.
—provide experiences that encourage further arts programming and integration of the arts into regular school activities and into the community.

The National Endowment for the Arts began this program as an experiment in 1969 by placing artists in schools in six states. The experiment was so successful that three years later the Artist-in-Residence Program had reached all fifty states, and artists from a wide range of disciplines were participating. The Dance Component is that branch of the Artist-In-Residence Program which places movement specialists and dance companies in residence in the schools with the following objectives:

—helping students and teachers explore ways in which movement can make a unique and relevant contribution to the classroom and to the physical and emotional lives of students.
—fostering an understanding of dance as an art form.
—working to insure that dance and movement education will continue to be an important part of the school system after the residency is over.

### Sponsorship of Dance Residencies

All elementary and secondary schools, both public and private, are eligible to become sponsors of residencies. The sponsors are evaluated on the following criteria:

—ability to provide adequate program administration and coordination.
—ability to provide sufficient space.
—ability to provide sufficient funds.
—the quality of the proposed project.

Sponsors select movement specialists and dance companies from a pool of artists available through Charles Reinhart Management, Inc. and through the Wisconsin Arts Board. They have been judged on their professional standards and the quality of their work by screening committees before becoming eligible for the program.

No two residencies will be alike. Some activities offered by movement specialists and dance companies might include: master classes in a variety of styles and techniques such as modern, ballet, jazz, improvisation, composition, ethnic; teacher in-service education programs and integration of dance into other subject areas; community involvement through classes and demonstrations; workshops in related areas such as technical theater, movement for actors, dance for musical comedy; movement for special groups such as the elderly, developmentally disabled, and gifted students; lectures, seminars, panels; student performances and demonstrations. Most dance companies conclude a residency with a full-scale performance. The impact of a residency depends upon the offerings and abilities of the dance companies and movement specialists, on extensive and imaginative planning by the sponsors of the residency, and on teacher and administrative commitment to the program.

### Funding

The cost of a residency varies greatly according to its length and to the movement specialist and company chosen. Funding is available through the National Endowment for the Arts and the Wisconsin Arts Board. Although the specific amount of monies available through these organizations may vary from year to year, the general practice is for the Arts Endowment to provide fifty percent of the cost of the residency which is matched by state and local funds. The match may include both cash and in-kind services. Interested schools should contact the Wisconsin Arts Board for further information on available artists, application, and costs.

# SCHEDULING, STAFFING AND CLASS SIZE

Dance instruction should be a part of the education of all students from kindergarten through senior high school. The way dance is scheduled into the curriculum and the amount of time devoted to it will vary greatly from one school to another. Providing the optimum amount of time for dance classes may be difficult due to competing demands on time, staff, and facilities. However, schools should allocate sufficient time to adequately implement the dance curriculum. When determining class length and frequency, consideration should be given to providing an amount of time that:

—reflects the need for classes that are of adequate length to assure proper warm-up.
—allows for the repetition necessary for learning motor skills.
—allows for completion of creative projects.
—takes into consideration the skill level, maturity, and interest of students.

## Articulation of Scheduling

Careful thought must be given to the articulation of scheduling at all levels in the elementary and secondary schools. Sequential development which builds on previous experiences and provides for continuing and rigorous study in breadth and depth is needed to intelligently integrate the total dance program. This is necessary to provide challenges and to expand individual potentials and abilities at all developmental levels. Coordination, flexibility, and innovation in scheduling are needed to realize the full potential of dance education in the schools.

## The Dance Specialist

When possible the dance specialist should be scheduled to teach all or most of the dance classes. No more than five hours of classes per day should be scheduled with at least one hour allowed for planning and preparation. The dance specialist will also serve as a resource to physical education, fine arts, classroom, and subject area teachers.

When the dance specialist cannot teach all of the dance classes, the responsibility for dance education may be shared by other staff members. In this case, the dance specialist would serve a greater resource function and should have more time for planning, coordinating, consulting, and assisting other staff who teach dance. An attempt should be made to schedule the dance specialist to instruct each class of students at least once a week.

## Class Size

Class size influences the degree to which curriculum goals are met. The maximum class size recommended for elementary and secondary dance classes is 20 and 25 respectively. However, the nature of some dance activities may better be accommodated in larger or smaller groups and through individualized instruction.

Large group instruction conserves teaching time, makes use of audio-visual aids more efficient, and makes effective use of resource persons possible. Large group instruction includes: lectures on dance history, anatomy, accompaniment for dance, lecture/demonstrations, classes in social and folk dance, master classes and informances by guest artists.

When class size remains small, greater student/teacher contact is possible. Teachers have more time to give individual corrections and explanations of anatomical differences necessary for mastery of technique. Some identifiable groups of students such as the gifted or developmentally disabled will benefit from small group environments which provide alternatives from regular classes. Since choreographic projects frequently require a large amount of space, fewer students should be scheduled into classes of this nature. Discussions of such topics as aesthetics, performances, and creativity take advantage of the greater degree of interaction that is possible in small groups.

Independent or individualized study in dance allows motivated students to explore dance and movement in ways not available in the regular curriculum. Working on choreographic or performing projects, historical research, and advanced study at private studios are examples of ways of individualizing instruction.

## Additional Recommendations

—Credit for dance classes should be granted in lieu of fine art, elective, or physical education credit.
—Dance classes should be offered to meet the special needs of such groups as the gifted, talented, creative and the developmentally disabled.

—Resources for extra-curricular dance activities should be available to accommodate dance clubs, musical productions, and performing groups.

## PHYSICAL FACILITIES FOR DANCE - THE DANCE STUDIO

A dance studio is a space designed solely for dance activities. The dance studio should be located away from disturbing factors such as noises, odors, and traffic. It should be located near dressing, locker, and shower rooms and, if possible, near related fine arts areas and performing spaces. A minimum of 100 to 125 feet of space per student should be provided with a ceiling height from 18 to 24 feet.

### Floors

A special floor is necessary for the dance studio. A "floating" floor should be constructed to provide an air space between the wood and foundation. Flooring which is adequately suspended above the foundation and the wood selected provide both the resiliency necessary to cushion landings from elevations and aids in the prevention of injuries such as shin splints, hairline fractures, and stiff and torn ligaments and muscles. A hardwood, such as northern maple, of random lengths, tongue-and-grooved, and laid with the grain going in one direction, is a good choice. Tung oil may be applied to the wood to prevent slivering and to give a finish that is neither too sticky nor too slippery.

### Walls, Lighting, and Wiring

The walls of a dance studio should be relatively smooth, aesthetically pleasing, and easily maintained. They should be structurally strong enough to support the weight of mounted barres and mirrors. Natural lighting from large windows should be provided when possible along with shades or curtains to provide darkness for performances and use of audio-visual equipment. Because it is desirable to create different or unusual light environments for some dance activities, it is best to have dimmers on light switches so that the instructor can control the intensity of lighting. Heavy duty wiring, capable of meeting safety standards to carry a light board, is desirable if the instructional space is also to be used as a performing space. Numerous electrical outlets should be strategically located throughout the studio.

### Office Space

Private office space adequate for the needs of the dance staff should be located in or near the dance studio. Minimal needs include desks, chairs, file cabinets, bookcases, and access to telephones and copy machines. Locked storage space is crucial for storing sound equipment, records, tapes, musical instruments, costumes, props, and scenic equipment.

### Sound Equipment

Sound equipment should include a variable speed turntable, tape recorders, both reel-to-reel and cassette, an amplifier, and speakers. This equipment may be built-in or on casters. The speakers should be mounted near the ceiling and be of adequate size and quality for the space. Electrical outlets should be conveniently located for the use of this equipment. Facilities for sound reproduction are highly desirable, and soundproofing of the studio should be considered.

### Mirrors and Barres

Mirrors and barres can be either portable or mounted onto the walls of the studio. The following guidelines are recommended.

Mirrors:
—mounted mirrors should be installed flush with the walls.
—portable mirrors should be on castors and be about six by eight feet in size for ease of handling.
—corner mirrors allow for movement analysis from two directions.
—mirrors should be raised six inches from the floor.

Barres:
—mounted barres should be from six to eight inches from the walls.
—portable barres should be constructed of light weight aluminum for easy mobility.
—barres should be from 36 to 48 inches from the floor depending on the height of the students who will use them.

### Accessories

Adequate chalk and bulletin boards should be provided, and an area for displaying photographs is highly desirable. Reference books, tapes, and records should be readily available for student and teacher use as well as storage space for them. Racks or shelves for temporary storage of students' books and shoes would be a helpful addition.

### Needs of Exceptionally Developed Programs

Although most dance specialists rely heavily on the use of records and percussion instruments for accompaniment of dance classes, well developed dance programs and programs at speciality schools would make use of a piano and accompanist. Dance programs with an emphasis on performing and touring would benefit from having a portable, linoleum floor such as a Marley floor for performances.

## ALTERNATIVE SPACE

Dance can be taught in many spaces. In spite of the fact that few schools in Wisconsin have dance studios, dance education should not be neglected due to lack of optimal facilities. As dance programs continue to be developed and expanded, teachers and administrators should look for opportunities to renovate existing facilities to more adequately accommodate the dance education of their students. Existing facilities such as classrooms, multipurpose rooms, gymnasiums, and stages provide reasonable alternative spaces in which to conduct dance classes.

The basic requirements for a dance space are a clean, open, well ventilated, and quiet area. The space should be constructed, decorated, and furnished aesthetically. It should contain the essential elements, equipment and supplies in adequate number and quality for the implementation of the dance curriculum. The alternate space should have a hardwood floor which has not been laid directly over a cement or concrete foundation. Wood, tile, and carpeted surfaces on cement are too hazardous for most kinds of dance activities, especially for safe landings from elevations. The space should be large enough for executing locomotor movement; 100 to 125 square feet per person is recommended.

### Elementary Schools

Through creativity and cooperation on the part of classroom, physical education, and music teachers, dance programs at the elementary level can flourish. Classroom teachers can teach students to efficiently rearrange furniture to provide space in the classroom for dance activities. Music teachers can provide accompaniment and percussion instruments for use in dance classes. Physical education departments can allot time for the teaching of dance as part of their program as well as supplying equipment such as mats, ropes, balls, and other items which lend themselves to creative movement activities. Record players and other sound equipment can usually be borrowed from audio-visual departments or shared by several teachers.

### Secondary Schools

Gymnasiums are probably the most frequently used alternative space for dance instruction at the secondary level. When this is the case, providing the minimum space recommendation of 100 square feet per person is usually not a problem. In fact, a large gymnasium may be undesirable if it is too large for teacher instructions and sound equipment to be heard. Care should be taken not to schedule other activities in adjacent areas without providing visual and sound barriers. Sound equipment, percussion instruments, portable mirrors and barres, as well as storage space for them, should be available. As in the case of elementary teachers, other departments within the school can be resources for obtaining supportive equipment for dance classes.

### Additional Considerations

As dance programs are being developed and establishing their value to the total education program, careful thought must be given to providing the facilities and equipment necessary to best accommodate dance education. School budgets should reflect an awareness of these needs by investing in such items as sound equipment, tapes, records, barres, mirrors, and percussion instruments. Steps can be taken to renovate existing facilities and to construct new facilities to better accommodate the goals of dance education.

# SPECIAL NEEDS

## Exceptional Education

Dance, like the other arts, can enrich the lives of all students regardless of their special needs. Exceptional education students have even greater need of the rehabilitative potentials of dance and the opportunity to experience beauty in movement and the creative act.

Dance therapy is movement used for rehabilative purposes and prescribed by a doctor/psychiatrist for physical, psychological or emotional reasons. A dance educator is not, and should not pretend to be, a dance therapist. However, dance can become a therapeutic tool in education for the reason that movement reduces physical and emotional tension. Since dance is a vehicle for the expression of ideas, feelings and emotions, it provides the teacher with a means of removing psychological blocks. It provides students who cannot express themselves effectively in a verbal way with another or an alternative means of expression. Psychiatrists have found that the physical expression of ideas is more primal than the verbal. After physical expression has emerged and a common ground for nonverbal communication between student and teacher has been established, verbal expression will frequently develop. Those students with physical disabilities can also improve their coordination, strength and flexibility through dance experiences.

# RECOMMENDED KNOWLEDGES AND COMPETENCIES FOR DANCE EDUCATION TEACHERS

In 1972, the State of Wisconsin adopted a set of knowledges and competencies as criteria for dance certification. It covered undergraduate dance majors and minors, physical education majors teaching dance, dual certification for dance minors, elementary teachers and music teachers who are expected to teach rhythmic activities, dance, or movement education.

Complete certification standards governing teacher preparation and certification at the elementary and secondary level suggest the number of credits and areas of additional academic training necessary. The documents, Wisconsin Certification Standards and the skills and knowledges for dance education certification, are both available from the Wisconsin Department of Public Instruction, 125 South Webster Street, Madison, WI 53702.

In light of developing a comprehensive statewide curriculum in dance education, former knowledges and competencies need to be re-evaluated. The following is a recommendation of standards, knowledges, and competencies to be considered for future adoption. It addresses standards for:

. . . physical education majors teaching dance
. . . art, music and drama majors teaching dance
. . . elementary education classroom teachers in dance
. . . dance education specialists

## I. Physical Education Majors

Physical education majors teaching dance courses at the secondary and elementary levels should have a minor in dance or equivalent professional and/or educational experience. Preparation for teaching should include:

1. Music appreciation, elementary music theory, dance accompaniment.
2. A minimum of two semesters each in ballet technique and modern technique.
3. A minimum of two semesters in two of the following areas: jazz, folk, square, social, tap.
4. Dance history.
5. Teaching methods in ballet, modern, folk, square, social.
6. Curriculum development.
7. Improvisation.
8. Composition.
9. Dance production or dance production experience.
10. Interdisciplinary study in the relationship of dance to sports, or dance education to physical education.
11. Philosophy/aesthetics of art, especially dance.

## II. Art, Music, Drama Majors Teaching Dance

Art, music, and drama majors teaching dance education courses at the secondary level (7-12) should have a dance minor or equivalent professional and/or educational experience. Preparation for teaching on the secondary level should include:

1. Music appreciation, elementary music theory, dance accompaniment.
2. A minimum of two semesters each in ballet technique and modern technique.
3. A minimum of two semesters in two of the following areas: jazz, folk, square, social, tap.
4. Dance history.
5. Teaching methods in ballet, modern, folk, square, social.
6. Curriculum development.
7. Improvisation.
8. Composition.
9. Dance production or dance production experience.
10. Anatomy/Kinesiology.
11. Interdisciplinary study in the role of arts in society.
12. Philosophy and aesthetics of the arts.

## III. Elementary Education Classroom Teachers In Dance

Elementary Education majors teaching dance education courses or incorporating dance education into the curriculum, K-6, should have a minor in dance or equivalent educational and/or professional experience. Preparation should include the following:

1. Dance accompaniment.
2. Music appreciation.
3. Dance history.
4. Improvisation, composition.
5. Teaching methods:
   Creative rhythmic movement.
   Folk and square.
   Social.
6. Curriculum development.
7. Ballet and modern technique.
8. Creative dramatics.
9. Interdisciplinary study of dance in relationship to other fields.
10. Anatomy/Kinesiology.
11. Philosophy/Aesthetics of art, especially dance.

## IV. Dance Education Specialists

Dance education specialists should have a strong liberal arts education which should include study in:

—the biological, physical, behaviorial, and social sciences.
—the humanities.
—the practical, theoretical, and historical aspects of the arts.
—the role of arts in civilization (society, culture).
—the growth and development of the child and adolescent.
—the nature of the teaching/learning process.
—the procedures for teacher/student evaluation.
—the development of curriculum.

Individuals who desire dance education in either level, elementary (K-6) or secondary (7-12), should have an academic major in Dance Education. Academic minors or areas of emphasis in addition to the professional education sequence are highly suggested. Areas which complement a Dance Education major include, but are not limited to:

1. FINE ARTS: Art, Communication, Drama, Music
2. BEHAVIORAL/SOCIAL SCIENCES: Cultural Anthropology, Sociology, Psychology
3. HEALTH, PHYSICAL EDUCATION, RECREATION
4. HUMANITIES: American Civilization, English, History
5. SPECIAL EDUCATION
6. NATURAL SCIENCES: Biology, Chemistry, Physics

Standards for the Dance Education specialist should include the following knowledges and competencies:

### A. KNOWLEDGES:

1. Structure, neuro-muscular, and mechanical functions of the human body.
2. Ideo-kinetic facilitation of movement and bio-feedback.
3. Movement principles and concepts: time, space, energy, axial, locomotor.
4. Structure, form, analysis of music theory and dance accompaniment.
5. Content, methods of implementation and evaluation for teaching dance with special emphasis on the elementary level.
6. Curriculum development.

7. Dance techniques and styles: ballet, modern, tap, jazz, folk, square, social, disco, ethnic.
8. Principles of teaching and evaluating dance techniques and styles.
9. Principles of creative dramatics, improvisation, choreography.
10. Principles of Dance Production including: stage crafts, public relations and advertising, music coordination, audio manipulation.
11. Historical background and contemporary perspectives in dance.
12. Aesthetic and philosophical bases of dance.
13. Role, function and meaning of the Arts, especially Dance in civilization.
14. Nature of the creative process.
15. Interrelationship between dance and other areas of knowledge, especially the arts.
16. Role and function of media and audio-visual components for dance.
17. Labanotation and effort/shape.

## B. COMPETENCIES:

1. Performance of a wide variety of dance skills: ballet, modern, jazz, tap, folk, square, social, ethnic, contemporary forms in social.
2. Ability to provide the proper accompaniment for each class.
3. Ability to select and record those accompaniments appropriate to the particular dance form.
4. Use of appropriate teaching techniques in presenting dance as a creative experience as well as a learned sequence of movement.
5. Competence as a choreographer and improvisationalist.
6. Ability to direct and integrate dance into the social experience.
7. Ability to direct some technical aspect of dance production.
8. Ability to communicate the cultural function of dance in its historical and philosophical implications.
9. Demonstration of successful teaching of dance in a student teaching period on the elementary and/or secondary level. Each student should have some experience working with children prior to student teaching.

## Proposed Undergraduate Dance Education Major Curriculum

This proposed undergraduate dance education major curriculum covers the areas addressed in recommended knowledges and competencies for dance education specialists found in this section. The number of semesters noted next to each area of study or training represents the ideal in the future of dance education training. Current undergraduate major programs in Wisconsin range from 55-90, and cover many but not all the areas listed below. Study at the undergraduate level to prepare dance education majors should have breadth as well as depth.

### SAMPLE CURRICULUM FOR DANCE EDUCATION

1. Techniques
   a. Ballet—8 semesters
   b. Modern or contemporary concert dance—8 semesters
   c. Tap, jazz, specialty theatre forms—2-4 semesters
   d. Ethnic, folk, square—2-4 semesters
   e. Social, contemporary forms in social dance—1-2 semesters
2. Composition
   a. Creative dramatics—1-2 semesters
   b. Improvisation—1-2 semesters
   c. Choreography—2-4 semesters
   d. Dance production; formal concert preparation and presentation—2-3 semesters
3. History, aesthetics, philosophy—2-4 semesters
4. Stage crafts
   a. Light design, implementation, aesthetics—1-2 semesters
   b. Costume design, implementation, aesthetics—1-2 semesters
   c. Set design, implementation, aesthetics—1 semester
   d. Props for dance—1 semester
5. Theatre history and literature—2 semesters
6. Music theory for dancers, music appreciation—2-4 semesters
7. Dance accompaniment—2 semesters
8. Piano, voice—1-2 semesters
9. Design, 2-D and 3-D—1-4 semesters
10. Music and art history—2-4 semesters

11. Audio-visual aids and resources for dance—1 semester

12. Anatomy, kinesiology for dancers—2-4 semesters

13. Teaching methods—3-4 semesters

14. Curriculum development in dance education for the elementary and/or secondary level—2-4 semesters

15. Interdisciplinary courses relating dance to biological, social, behaviorial and physical sciences and humanities—3-6 semesters

16. Effort/shape and Labanotation—4-6 semesters

17. Student teaching at the elementary and/or secondary level—1-2 semesters

# SECTION IV: INSTRUCTIONAL RESOURCES

*Contributed by AAHPERD*

# INSTRUCTIONAL RESOURCES

## ARTICLES IN JOURNALS OR MAGAZINES

### Dance Production

Shapiro, Louis. "Sound: A Series for Dance," *Dance Magazine*. Feb.-Oct. 1974. Seven parts. Diagrams. Excellent commentary on the nature of sound and making audio tapes for dance.

Skelton, Tom. "Handbook of Dance Stagecraft," *Dance Magazine*. 1955-56. Extensively illustrated and diagrammed. A comprehensive examination of lighting for dance. Necessary for those especially in 7-12 doing any kind of dance concerts. Suitable for directors or teachers with little experience and elementary equipment.

### Dance Therapy

Lloyd, Marcia L. "The Handicapped Can Dance Too!" *Journal of Physical Education and Recreation*. May 1978, Vol. 49, No. 5.

Schmais, Claire. "Dance Therapy as a Career," *Journal of Physical Education and Recreation*. May 1977, Vol. 48, No. 5.

## AUDIO-VISUAL

### Films for Rent or Purchase

**BEHIND THE SCENES** A ballet film suitable for all ages showing the difficult training of the ballet dancer. 16 mm, 24 min., sound, color, cost: to be negotiated. Rental or purchase from: Mediavision, Inc., 1709 Bloor Street W., Toronto, Ontario, CANADA M6P 1B2.

**BEING ME** Creative dance film showing movement exploration which involves the physical, mental, and emotional self. 1969. 13 min., sound, b/w. Sale $75, rental $5. University of California Extension Media Center, Berkeley, CA 94720.

**CHILD OF DANCE** Little girls dancing. First part conveyed creativity while the last part appeared trite and commonplace. Probably o.k. for preschool and kindergarten although the lack of boys in the film is disturbing. Probably o.k. for teacher's use as a reinforcement and guide to movement capacity at this age. 1970. 9 min., sound, color. Sale $140, rental $15. Film Images (Division of Radim Films), 17 W. 60th Street, New York, NY 10023, and 1034 Lake Street, Oak Park, IL 60301.

**CHILDREN DANCE** Boys and girls, K-3 in classroom situations. Dance improvisations filmed during regular class times. Narrated by teachers. Progression seemed confusing but the film intent was to capture spontaneity. The film would be a good reinforcement with the Dimondstein book. Intended to encourage those who want to teach dance to children in the classroom, dancers who want to teach children and educators interested in the arts. It is limited in content, but nevertheless offers a view of a place to begin. Produced and co-directed by Geraldine Dimondstein and Naima Prevots. 16 mm, b/w, sound; Sale $40, rental $5.50. University of California Extension Media Center, 2223 Shattuck Avenue, Berkeley, CA 94720.

**CREATIVE SOUND AND MOVEMENT** Part 3 of series of four creative dance films "Creative Dance for Children" showing Barbara Mettler's work with children. Boys and girls ages eight to twelve. 16 mm, 18 min., sound b/w. Cost for purchase: total series, Creative Dance for Children $350; Part 3 only, Creative Sound and Movement $110. Cost for rental: total series $54, Part 3 only $16.

**DANCE ABOUT** Modern dance as an educational discipline and as an art form. Nine and ten year olds—in gym, outdoors and in the classroom. Second part shows the work of the Regina Modern Dance Workshop. 16 mm, 30 min., color. Good for teacher training. Available for rental from: Christine Welsh Enterprises, 2146A Queen Street East, Toronto, Ontario, CANADA M4E 1E3. Cost $35 per day.

**DANCE AS AN ART FORM** Entertaining and instructional. Traces dance from its origins in natural gesture to its use as an art media. Series of 5 films: The Body as an Instrument, Motion, Space, Time, Shape. Dancers filmed out-of-doors and in various life situations promoting dance for everyone. Murray Louis Dancers. 16 mm, sound, color. Each 30 min. Rental $50 per

film, $200 for series. Purchase $500 per film, $2000 for series. Chimera Foundation for Dance, Inc., 33 East 18th Street, New York, NY 10003.

**DANCE INSTRUMENT** Beautifully done, highly technical. Content seems to be for the dance specialist or for the dance performer. Could be used as orientation/audience education. Five film series: The Dance Instrument, How to Move Better, Dance Design: Motion, Dance Design: Shape and Time, Dance Design: Space, Sound, Color. First film 17.3 min., 2nd film 19.7 min., 3rd film 19.1 min., 4th film 16.3 min., 5th film 18.8 min. Purchase $190 per film, Super 8 Cassette $140. From The Athletic Institute, 200 N. Castlewood Drive, North Palm Beach, FL 33408.

**DANCE WITH JOY** Early childhood and elementary level for teachers and psychologists. Shows a racially and socio-economically integrated group of 2½ to 4 year old children responding to the inner stimuli of music and rhythm in an experimental early childhood education program. The film emphasizes the concept that children are natural dancers when given the opportunity and that they need to be quickened from within and allowed to move in their own way. Sound, color, 13 min. Purchase $155. Rental $17.50 per day. Documentary Films, 3217 Trout Gulch Road, Aptos, CA 95003.

**DANCERS IN SCHOOL** Worth viewing. Gives good survey of the "Artist-in-the-Schools" Program. Shows Murray Louis, Bella Lewitsky and their companies as well as Virginia Tanner and her students in residence in public schools. Shows performances, classes for students, workshops for teachers. 1971. Color, 16 mm, 28 min. Rental or purchase from Pennebaker, Inc., 56 West 45th Street, New York, NY 10036. Cost for purchase $250, rental $15.00.

**LEARNING THROUGH MOVEMENT** A fine film involving both boys and girls in a normal, public school situation. Produced and directed by Ann and Paul Barlin showing the exploration of movement and some large group movement by children in grades 1-6. 1967, 16 mm, b/w, sound, 32 min., rental $20. Sale $165 from SL Film, 5126 Hartwick Street, Los Angeles, CA 90041. (Also available for rental from Alverno College for $5.00. 3401 South 39th Street, Milwaukee, WI 53215 (Multimedia Center)

**LOOKING FOR ME** A beautiful film written and narrated by Janet Adler, produced and directed by Virginia Bartlett. Excelient for those working with disturbed children. Autism is the focus in this film. Stresses body language. B/W, sound, 30 min., 16 mm. From University of California Extension Media Center, (FN), 2223 Shattuck Avenue, Berkely, CA 94720, 1970. Also Alverno College.

**MOONMONSTER** Third of series of films from the Children's Creative Dance Theatre directed by Joyce Boorman. Ages 6 and 7. The viewer sees the finished dance and then a "flashback" to the children involved in its creation, finally the finished dance again. Intended for teacher and parent education with an emphasis on the process of exploration and discovery. Color, 16 mm, 12 min. Cost $184 for purchase from Joyce Boorman, Associate Professor, Department of Movement Education, University of Alberta, G112 Education S., Edmonton, Alberta, CANADA T6G 2G5.

**MOONSTARS, SUNDROPS AND RAINBEAMS** The first film in the series from the Children's Creative Dance Theatre at the University of Alberta. Children ages 3 and 4. Explains the philosophy underlying the children's work I AM, I CAN, I KNOW, I FEEL, I BELONG. Rain and puddles developed from skips and jumps, small white cloud from growing, turning and sinking, stars from shapes and finally the rainbow from working with colored ribbons. The film is intended for both teacher and parent education to assist them in understanding the role and significance that dance has in the education of the young child. Color, 16 mm, 12 min. Purchase cost: $200, from Joyce Boorman, Associate Professor, Department of Movement Education, University of Alberta, G112 Education S., Edmonton, Alberta, CANADA T6G 2G5.

**MOVEMENT IN TIME AND SPACE** Primary school children in Bristol, England dance their underwater ballet. Reveals a fine sensitivity for many different types of movement. Shows the end product of dance classes rather than the process of learning and teaching, but displays very well-developed body awareness. B/W, 16 mm, 30 min. Cost for purchase $300. Rental $35 from The British Broadcasting Corporation, Film Sales, Manulife Centre, Ste. 510, 55 Bloor Street West, Toronto, Ontario, CANADA M4W 1A5.

**MOVEMENT SPEAKS** 11 and 12 year old boys from an English mining town who develop expressive aspects of movement under the verbal guidance of the headmaster. Particularly helpful for teachers because of the teaching approach and the fact that not all of the move-

ment results are successful. Rental $4 from Wayne State University, Systems Distribution and Utilization Department, V5440 Cass Avenue, Detroit, MI 48202. 16 mm, b/w, 30 min.

**PETER RABBIT** A beautiful 90 min. film choreographed by Frederick Ashton. Peter Rabbit and Tales of Beatrix Potter was filmed on the rolling hills of Britain's Lake District and in a special studio built to scale—from a mouse's point of view. Color, 16 mm. Rental $100 from Bellevue Film Distributors, #2, 1019 - 17 Avenue S.W., Calgary, Alberta, CANADA T2T OA7.

**PREPARATION: DANCE** Presents an approach to teaching dance that embodies both creative and pre-technical learning for children who may wish to study ballet or contemporary dance. Follows a group of 6 to 8 year olds of average ability through a class. Class includes both the purely technical method of teaching and the wholely creative program and show how each of the two approaches can be used within the class structure. Uses music and poetry. Color, 16 mm, 12 min. Purchase $225, Rental $15 from Canadian Filhavers Distribution Centre, 406 Jarvis Street, Toronto, Ontario, CANADA M4Y 2G6.

**QUEBEC 4, 5, 6** A beautiful illustration of awakening the senses of young children. The reactions and movements of the children to snow, large styrofoam pieces, percussion objects, paint, paste, cellophane, bicycle wheels and other noise makers are sensitively portrayed with children's sounds without words as a background. Color, 16 mm, 20 min. Purchase $228, Rental unknown, from Cine-Media Ltd., 49 Bathurst Street, Toronto, Ontario, CANADA M5V 2P2.

**RHYTHMETRON** Arthur Mitchell, founder of the Dance Theatre of Harlem, explains ballet to a group of youngsters while his students demonstrate at the barre. It is shown to be a part of everyday experience, neither alien nor out-of-reach to young people. Three works are performed: "Fete Noire," "Boisfera," and "Rhythmetron." 1973, Color, 16 mm, 40 min., rental or purchase from Audio Visual Division, McGraw-Hill Ryerson Ltd., 330 Progress Avenue, Scarborough, Ontario, CANADA M1P 2Z5.

**SKIP, SKIP, SKIP** The second in the series of films from the Children's Creative Dance Theatre directed by Joyce Boorman at the University of Alberta. Shows the development of a simple rhyme: Skip, skip, skip
Curl up small
Spread way out
And roll like a ball.

Shows the children working with each aspect of the rhyme and then working with it in its totality. Finally, some of the actions are taken into a very simple partner dance. Intended for teacher and parent education. Color, 16 mm, 12 min. Purchase $205 from Joyce Boorman, Associate Professor, Department of Movement Education, University of Alberta, G112 Education S., Edmonton, Alberta, CANADA T6G 2G5.

**SLOWLY SLOWLY** Fourth film in the series of five from Children's Creative Dance Theatre at University of Alberta. Shows one possible way of combining the art of poetry with the art of creative dance. Children ages 9 and 10 work with both Haiku and the poem "Slowly" by James Reeves.

Depicts clearly a stage of development in the children's work when they are beginning to comprehend that poetry cannot only be read and illustrated visually but can be re-stated in an entirely different form—creative dance. Color, 16 mm, 12 min. Purchase $236 from Joyce Boorman, Associate Professor, Department of Movement Education, University of Alberta, G112 Education S. Edmonton, Alberta, CANADA T6G 2G5.

**SOUND AND MOVEMENT** Movement improvisations accompanied by sounds of voice, hands, feet and unconventional musical instruments. Directed by Barbara Mettler. 16 mm, color, sound. Rental $9, sale $180. From Tucson Creative Dance Center, 3131 N. Cherry Avenue, Tucson, AZ 85719

**SURE I CAN DANCE** Artists in the Schools . . . Ririe-Woodbury Co. Good overall introduction to dance with enthusiastic dancers, exciting costumes and colors. Adult dancers. Shows class work in the schools, grades 1-3, 3-4, brief middle school and special education work. A good film to arouse interest and excitement in dance and its possibilities. Conveyed the idea of dance for everyone. From Film Images, 1034 Lake Street, Oak Park, IL 60301.

**TOWARDS DANCE** Last of the five films in the series from the Children's Creative Dance Theatre. Shows two dances created for students aged 11 to 13 years. First dance deals with the concept of abstract designs created by the body and its juxtapositions in and with space. The second dance deals with the exploration of the transitory human relationships that come about in moments of greeting and farewell and the more stable relationship created by unison mood and action. Intended for upper elementary and junior high school area both teach-

ers and students. Color, 16 mm, 12 min. Purchase $245 from Joyce Boorman, Associate Professor, Department of Movement Education, University of Alberta, G112 Education S., Edmonton, Alberta, CANADA T6G 2G5.

**WHAT IS RHYTHM** Natural rhythms in the environments, rhythms made by movements of people, animals, and objects. Animations which explain beats, accents, phrases are shown simply and directly. 16 mm, color, 11 min. From Bailey-Film Associates, 11559 Santa Monica Boulevard, Los Angeles, CA 90025.

### Films at No Cost

*The following is a list of motivational films which are short and frequently available from local public libraries and state universities at little or no cost. They can be used effectively to motivate creative movement responses through an understanding of the relationships between dance and language arts, visual arts, humanities, and music.*

**ART AND MOTION** 17 min., sound, color. Sale $167.50 from Encyclopedia Britannica Educational Corporation, 425 North Michigan Avenue, Chicago, IL 60611. Rental $8 from University of California Extension, Media Center, Berkeley, CA 94720.

**CHRISTMAS CRACKER** 9 min., sound, color. Sale $110, rental $6 from Contemporary Films/McGraw-Hill, 330 West 42nd Street, New York, NY 10036.

**DANCE SQUARED** 1963. 4 min., sound, color. Sale $65, rental $6 from International Film Bureau, 332 South Michigan Avenue, Chicago, IL 60604

**FANTASY OF FEET** 1970. 8 min., sound, color. Sale $120 from Encyclopedia Britannica Educational Corporation, 425 North Michigan Avenue, Chicago, IL 60611.

**HAILSTONES AND HALIBUT BONES** (Parts I & II). 1964-1967. 6 and 8 min., sound, color. Sale $90 each part. Sterling Educational Films, Inc., 241 East 34th Street, New York, NY 10016.

**HOO HA** 1967. 5 min., sound, color. Rapaport Co. (Monroe), 175 West 72nd Street, New York, NY 10023.

**IMAGES FROM NATURE** 1962. 7 min., sound, color. Rental $3.60 from Indiana University Audio-visual Center, Bloomington, IN 47401.

**LITTLE BLUE AND LITTLE YELLOW** 1962. 11 min., sound, color. Sale $125, rental $10 from Contemporary Films/McGraw-Hill, 330 West 42nd Street, New York, NY 10036.

**McLAREN, NORMAN FILMS** 1944-1961. Among these short imaginative films, the most appropriate for dance are "A Chairy Tale," "Canon," "Fiddle-de-dee," "Hen Hop," "Rhythmetic," and "Hoppity Pop." Sale and rental. International Film Bureau, Inc., 323 South Michigan Avenue, Chicago, IL 60604.

**ONCE UPON A TIME THERE WAS A DOT** 1967. 8 min., sound, color. Sale $135, rental $12.50 from Contemporary Films/McGraw-Hill, 330 West 42nd Street, New York, NY 10036.

**SNOWY DAY** 1964. 6 min., sound, color. Sale $90, rental $5. Weston Woods Studio, Weston, CT 06880.

*The most complete list of dance films up to 1969 may be found in the April 1969 issue of Dance Magazine.*

### Recording Companies

The companies listed provide records for folk, ethnic, and children's creative dance. (Send for catalogs.)

BOWMAR, 622 Rodier Drive, Glendale, CA 91201.

DANCER'S SHOP, Children's Music Center, 5373 W. Pico Boulevard, Los Angeles, CA 90019.

EDUCATIONAL ACTIVITIES, INC., P.O. Box 392, Freeport, NY 11520 (Kimbo Educational Records also included.)

FOLKWAYS/SCHOLASTIC RECORDS, 907 Sylvian Avenue, Englewood Cliffs, NJ 07632.

HOCTOR EDUCATIONAL RECORDS, Waldwick, NJ 07463.

RCA RECORDS, Radio Corporation of America, 1133 Avenue of the Americas, New York, NY 10017.

S & R RECORDS, 1609 Broadway, New York, NY 10017.

YOUNG PEOPLE'S RECORDS, c/o Living Language, 100 6th Avenue, New York, NY 10013.

## Recordings for Dance at Elementary Level

**BELA BARTOK,** Phillips. #SAL 6500-013. Piano music—excerpts from "Mikrokosmos," "Out of Doors," "Sonatina." Short recordings which are very useful for movement exploration.

**CARNIVAL OF THE ANIMALS,** Saint-Saens. Columbia. Stereo #MS-6368. Animals suggested by the music: lions, chickens, donkeys, turtles, and elephants.

**CHILDREN'S CORNER SUITE,** Debussy. Columbia. Mono and Stereo #MS-6567. Six piano pieces utilizing a variety of rhythmic and melodic qualities.

**ELECTRONIC MUSIC,** Philips. Stereo #PHS 600-047. Best for upper grades.

**ELECTRONIC RECORD FOR CHILDREN, THE,** Dimension 5 Records, Box 185, Kingsbridge Station, Bronx, NY 10463. Stereo #E-141. Such selections as "Upside Down" and "Spiders" would be useful for creative movement experience.

**FIDDLE FADDLE,** RCA. Stereo #LSC-2638. Popular arrangements by Leroy Anderson such as Syncopated Clock and Plink, Plank, Plunk.

**FOUR SWINGING SEASONS,** Capitol International. Stereo #SP-10547. Useful for upper grades particularly for rhythmic studies. Uses blues, pop, rock, folk and bossa nova. Jazz version of Vivaldi's music.

**IN SOUNDS FROM WAY OUT,** Perry-Kingsley, Vanguard Records. #VRS-9222. Short selections with an obvious beat. Could be used for humorous movement exploration which change bodily shapes or isolated use of body parts.

**LISTEN AND MOVE SERIES,** McDonald 7 Evans, Ltd., 8 John St., London, WCl. Four records (Green label). Percussion rhythms and piano music. Laban approach to movement.

**LOTUS PALACE, THE,** Alan Lorber, MGM Records Division, #V6-8711. Sitar orchestration of popular songs. Interesting sound. Dramatic possibilities.

**MOOG—THE ELECTRIC ECLECTICS OF DICK HYMAN,** Command Records. Stereo #938-S. Unusual tonal and rhythmic effects produced by a moog synthesizer. Fascinating with humorous potential.

**MUSIC FOR RHYTHMS AND DANCE, Vol. #4,** Freda Miller Records for Dance, 131 Bayview Avenue, Northport, NY 11768. Former accompanist and composer for Hanya Holm, the late Freda Miller has written these excellent compositions for basic and dramatic movement. Movement ideas are suggested.

**MUSIC OF EDGAR VARESE,** Columbia. Mono and Stereo #MS-6146. Best suited to upper elementary grades because of the complexity of both sound and rhythmic variations. Selections are long but this music can be used to initiate movement exploration. Wind, brass, and unusual percussion.

**MUSIC TODAY,** Angel Records. #S-36558. New music from England. "Collages" is excellent.

**POP CORN BY HOT BUTTER,** Musicor Stereo. #MS-3242. Eleven selections by moog synthesizer and other instruments. Recognizable melodies. Today's music.

**SPACE SONGS,** Motivation Records, Division of Argosy Music Corp. #MR-0312. Singing science record for elementary level. A good opportunity to integrate science and dance.

**SWITCHED ON BACH,** Columbia. Stereo #MS-7194. Moog synthesizer. Bach selections. Interesting contrasts useful for locomotor responses.

**WAY OUT RECORD, THE,** Dimension 5 Records. Stereo #D-131. Unusual sounds and electronic effects. Use record side without narration.

## RECORDINGS FOR DANCE AT THE HIGH SCHOOL LEVEL

**AFRO RHYTHMS,** Montego Joe. Kimbo. LP 6060.

**AFRICAN HERITAGE DANCES,** Mary Joyce Strahlendorf. Activity Record AR 36.

**BACH'S GREATEST HITS,** Swingle Singers. Philips PHS 600-097.

**BALLET CLASS,** Roni Mahler. Statler Records.

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| Pre-ballet | No. 1032 |
| Beginners | No. 1033 |
| Intermediate | No. 1034 |

**BALLET MELODIES,** Montovani and Orchestra. LL1525 London.

**BASIC DANCE TEMPOS,** Educational Activities, Inc. LP501-A For floor technique and locomotor movement.

**BAREFOOT BALLET,** John Klemmer—ABCD—ABC Records 950.

**BURT BACHARACH,** A & M Records, 1416 N. LaBrea, Hollywood, CA 90028 Accompaniment for moods. Reach Out.

**CHRISTMAS WITH THE CHIPMUNKS,** Liberty Records, Inc. Los Angeles 28, CA. By Alvin, Simon, Theodore, and David Seville. LST7256. Fun for special composition.

**DANCE CLASS WITH PETER GENNARO,** Kimbo. LP9065.

**DANCE CRAZE,** Capitol. EAP 1-927, Bunny Hop, Charleston, Hokey Pokey, The Creep.

**ELECTRO-VIBRATIONS,** by John Eaton. Decca Records, MCA Inc. New York, NY. DL 710165. Used for improvisation.

**DANCE STUDIES,** Composed by Evelyn O. Jensen, Betty Toman. Iowa State University, Ames, IA Y-71971. Great for beginning technique.

**FLOATERS,** by Floaters. ABC Records. AB1030.

**FREDA MILLER RECORDS FOR DANCE,** (2, 3, 4) Department A, Box 383, Northport, NY 11768.

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| Album 2 Side 1 | A | Includes: changes in tempo—technique suggested combinations and patterns. |
| | B | A technique study "The Fable of the Donkey" may be used as a finishing project. |
| Side 1 | A | "Dance Project" may be used as a concert piece for individuals or group creativity. |
| | B | Composition and Improvisation. Polonaise, Waltz, Abstraction, Unison, and a Hebraic melody based on the story of Ruth (Alien Corn). |
| Album 3 | A | Studies for Composition excellent for all levels. Aids in technique and understanding of tempo and variations. Included: Western Dance, Theme and Variation (of "Three Blind Mice"), American, Antique and Modern Dances. |
| | B | A composition to use for choreography and creativity. Music "Time out for a Dream" original, but can be used for other ideas and "stories." |
| Album 4 | 1. | Music for Rhythms and Dance |
| | 2. | "The Pied Piper." two scenes for a creative and dramatic presentation. |

**GREEN ONIONS AND BEHAVE YOURSELF,** Stax S127. Used for composition.

**GWEN VERDON PREPARES TO MOVE,** Kimbo LP9091.

**HOT SHOT,** giant single. West End Records. WES 12111B

**ICARUS,** Paul Winter; Winter Consort. Epic Records. KE 31643.

**IMPROVISATIONS FOR MODERN DANCE,** Sarah Malamente. GB 599.

**JAZZ CLASS,** Art Stone. Statler No. 1057 & 1058.

**JAZZ FROM DIXIE,** Featuring Rampart Street Six Kimbo. USA Records. LP 1099. Box 55, Deal, NJ. Rhythmic Exercises, Dynamic Music.

**JAZZVILLE,** Statler No. 1008.

**LET THERE BE DRUMS** and **QUITE A BEAT,** Imperial Records 5775. For composition.

**LISTEN, MOVE AND DANCE,** Volume I Capitol Records. Creative products. Mostly side 2. H-21006. For middle and high school.

**LISTEN TO THE CITY,** Tim Weisberg. A & M Records. SP 4545.

**MISSISSIPPI GAMBLER,** Herbie Mann. Atlantic Records. SD 1610.

**MODERN DANCE,** Music for Composition. Betty Keig & Madelin S. Nixon. Educational Activities, Inc. Freeport, L.I. New York. LP 503. Suggestions for less experienced teachers, designed as a guide for the imagination and not as rules to be followed. A stimulus for creative teaching which offers a wide range of feeling quality from light and delicate to strong and dynamic.

**MODERN INTERPRETIVE, BIRTH OF THE BEAT & DRUMS ARE MY BEAT,** Imperial 5809.

**MODERN JAZZ EXERCISE MOVEMENTS,** London and Harris. LP 3030.

**MOVIE SOUNDTRACKS:** *Wiz, Cabaret, West Side Story, Guys and Dolls, Mame, Bubbling Brown Sugar, Porgy and Bess.*

**MUSIC FOR MODERN DANCE,** Bradshaw Beall. Kimbo LP 6090.

**OREGON—IN CONCERT,** Vanguard Records. Oregon; VSD 79358.

**PATTERNS IN JAZZ,** by Robin Hoctor. HOP 4200.

**PIANO RAGS,** by Scott Joplin. Volume II. Nonesuch Records 71264. Stereo.

**RITE OF SPRING, THE,** Stravinsky. RCA Victor. LM 2085. (A growing piece of music.)

**SONGS IN THE KEY OF LIFE,** Stevie Wonder. TAMLA T13-34C2.

**SWAN LAKE,** Tchaikovsky. RCA LM 1003.

**TIM WEISBERG 4,** Tim Weisberg. A & M Records. A & M SP 3658/Stereo. SP 33719. Very helpful to all groups.

**TURKEY IN THE STRAW,** by Michael Stewart and the Sandpipers. Golden Records. Mitch Miller & Orchestra. FF1033B. Typical hoedown.

**VIRTUOSO GUITAR MUSIC,** by John Williams. Columbia ML 6096.

**WEATHER REPORT,** Columbia Records/ Stereo. C30661. Middle or high school.

**WILLIAM TELL OVERTURE,** any recording of it.

## VIDEOTAPES

**ARTS IN EDUCATION,** A thirty-minute video program depicting and discussing the value of the arts as an educational process. No fee. Available from the Art Supervisor, Wisconsin Department of Public Instruction.

**CREATIVE MOVEMENT FOR CLASSROOM TEACHERS,** Part 1, Children ages 5-7 present space and shape concepts and an overview of creative movement for classroom and music teachers. There is a stress on language arts skills to be learned through movement experiences. B/W, 60 min. Available on 3/4" cassette or 1/2" reel-to-reel videotape. Must be specified. Rental $30 per tape, purchase $240 a pair. Parts 1 and 2 from Division of Continuing Education, University of Montana, Missoula, MT 59812.

**CREATIVE MOVEMENT FOR CLASSROOM TEACHERS,** Part 2, Presents concepts of time and energy with 5-7 year olds in the classroom. See particulars above.

**THE ELF AND THE TOADSTOOL,** Ages 7-8. Children's dances include "The Puzzle Dance," "Pizzicato Polka," "The Elf and the Toadstool." The children's first attempts at choreographing in small groups is shown. Color, 40 min. Purchase $20.00 plus shipping from Audiovisual Media Department, Faculty of Education, University of Alberta, B117 Education N., Edmonton, Alberta, CANADA T6G 2G5.

**I AM ME,** Virginia Tanner's work with children of all ages who are stimulated by rhythms created by the names of vegetables and fruits, colors and the blending of dyes, by music and shapes they observe around them every day. Color, 30 min. Purchase $45 from K.U.E.D. Channel 7 Video, 101 Music Hall, University of Utah, Salt Lake City, UT 84112.

**MOVEMENT COLOURS THE WORLD**

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| *Move in Your Own Way* | *Make a Song* |
| *Sing it or Fling It* | *Working with* |
| *Around and About* | *Film* |
| *Watch a Poem* | *Eat a Poem* |
| *Rules Aren't Always Real* | *Act and React* |

Attempts to show how a total movement understanding, using many senses, affect our whole being and can show children how different aspects of the curriculum interrelate. It should also stimulate an attitude in them to be creative, inventive and arouse their curiosity about many dissimilar ideas. Color, 30 min. each, 3/4" cassettes, rental $5 each, per showing, from Communications Media Distribution Unit, Social Science Building, Room 102, The University of Calgary, Calgary, Alberta, CANADA T2N IN4.

**NOW I AM THREE #1,** Shows a group of 3 and 4 year olds in their first dance class with Joyce Boorman establishing a trusting relationship with her to the point that they are released to explore movement in a completely free environment. B/W, 30 min. Purchase $20 plus shipping from Audiovisual Media Department, Faculty of Education, University of Alberta, B117 Education N., Edmonton, Alberta, CANADA T6G 2G5.

**NOW I AM THREE #2,** Shows children of 3 and 4 years old after having had 12 weeks of classes, each 30 min. in length, and the progress they have made with the same teacher as the #1 videotape. Shows the necessity for breaking down conceptual challenges, circumnavigated and repeated so as to facilitate better learning. See particulars for ordering under *NOW I AM THREE #1.*

**THE PEDDLER AND HIS CAPS,** or Creative Dance for Children to Watch. University students in a curriculum and instruction course in Creative Dance by Joyce Boorman are challenged to choreograph dances for a child audience. Assignments include "The Peddler and His Caps," "The Gunny Wolf," "Miss Muffet,"

"The Night Before Christmas" and others. Color, 50 min. Purchase $20, from Audiovisual Media Department, Faculty of Education, University of Alberta, B117 Education N., Edmonton, Alberta, CANADA T6G 2G5.

**SUPPOSE YOU MET A WITCH,** An ideal videotape for student teachers and those teachers looking for ideas for integrating creative dance and classroom subjects. It shows a class of 4th grade children working creatively with the story of a witch in movement, language development, and art. Individual parts of the story are explored in movement, then part selected and combined to create the story as a whole. Taught by Jean Cunningham from the University of British Columbia, CANADA. B/W, 20 min. Purchase $24, rental T.B.A., from Faculty of Education, Audio-visual Department, University of British Columbia, Vancouver, B.C., CANADA V6T 1W5.

## BOOKS

### Aesthetics, Philosophy and Appreciation


Brown, Jean Morrison, editor; *The Vision of Modern Dance*, Princeton, New Jersey: Princeton Book Company, 1979. Selections of writings from 21 creators of modern dance from Duncan to Limon to Pilobolus. The articles reveal not only how the revolution of modern dance was born and has constantly renewed itself, but gives a feeling for the different stylistic qualities and priorities of each succeeding generation.

Denby, Edwin, *Looking at the Dance*, New York: Curtis Books, 1968.

Dewey, John, *Art as Experience*, New York: G.P. Putnam's Sons, 1958.

Ghiselin, Brewster, *The Creative Process*, New York: New American Library, 1955.

H'Doubler, Margaret, *Dance: A Creative Art Experience*, New York: F.S. Crofts, 1940. Republished by University of Wisconsin Press, 1966. A classic in setting forth a truly educational philosophy for the teaching of dance as a creative art form. Advocates dance for everyone as an aesthetic and enjoyable experience.

Jowitt, Deborah, *Dance Beat: Selected Views and Reviews 1967-76*, New York: Marcel Dekker, Inc., 1977. Collection of dance articles and criticism; captures the diversity of the dance scene in New York for those ten years. Interests range from ballet, to modern, ethnic.

Langer, Suzanne K., *Feeling and Form*, New York: Charles Schribner's Sons, 1957.

*Philosophy is a New Key*, New York: New American Library, 1964.

*Problems of Art*, New York: Charles Schribner's Sons, 1957.

Little, Araminta, *Dance as Education*, Washington, DC: AAHPER, National Dance Association, 1977.

Martin, John, *Introduction to the Dance*, New York: Norton, 1939. Republished by Dance Horizons, Inc., 1965. Provides insight into Martin's thinking on modern dance as an art form in the late 1930's.

*The Modern Dance*, New York: A.S. Barnes, 1933. Republished by Dance Horizons, Inc., 1965. Martin's first work on the analysis of modern dance as an art form.

Nadel, Myron H., and Constance Nadel, *The Dance Experience: Readings in Dance Appreciation*, New York: Praeger, 1970. Collection of essays written primarily by dancers, critics and educators. Original sources cited. Each selection followed by questions; questions not always pertinent. Readings reflect aesthetic issues but do not provide reader with background in traditional aesthetic theory necessary to truly examine the concepts being presented.

Sheets, Maxine, *The Phenomenology of Dance*, Madison, WI: University of Wisconsin Press, 1966.

Siegel, Marcia B., *At the Vanishing Point: A Critic Looks at Dance*, New York: Saturday Review Press, 1972. The dance critic herein presents the progress of dance from 1967 to 1971. Her writing is extremely enlightening to the reader and should help the dance teacher to grasp the essence of dance more clearly.

*The Shapes of Change: Images of American Dance*, Boston: Houghton Mifflin Company, 1979. A look at the development of American dance through the themes major choreographers have chosen to explore and through the forms and styles of movement they have created. Siegel analyzes more than forty landmark dances, relating the works to their social and historical content.

*Watching the Dance Go By*, Boston: Houghton Mifflin Co., 1977. Valuable from a historical and aesthetic point of view. It is a selected collection of reviews covering the years from 1972-1977. Ms. Siegel is one of the most prominent American dance critics.

Sorrell, Walter, *The Dance Has Many Faces*, New York and London: Columbia University Press, 1951.

## Dance for Children

Andrews, Gladys, *Creative Rhythmic Movement for Children*, Englewood Cliffs, NJ: Prentice-Hall, Inc., 1954

Boorman, Joyce. *Creative Dance in the First Three Grades*, Don Mills, Ontario: Longman Canada Limited, 1969. Provides practical help on development of movement concepts.

*Creative Dance in Grades Four to Six*, Don Mills, Ontario: Longman Canada Limited, 1971. Further development of Miss Boorman's first book for the upper grade level.

Bruce, Violet Rose, *Dance and Drama in Education*, 1st edition. Oxford, New York: Pergamon Press, 1965.

Carroll, Jean and Peter Lofthouse, *Creative Dance for Boys*, London: MacDonald and Evans Ltd., 1969. This book would be particularly helpful to those wishing help in teaching boys.

Cherry, Claire, *Creative Movement for the Developing Child*, Palo Alto, California: Fearon Publishers, 1971.

Dimondstein, Geraldine, *Children Dance in the Classroom*, New York: Macmillan Publishing Co., Inc. 1971. Provides a form which unifies underlying concepts and instructional procedures and at the same time allows for the unpredictable responses from teachers and children that will emerge from the discovery process. It is written for potential elementary classroom teachers, practicing elementary and preschool teachers, and private teachers of dance to young children. Includes lesson plans using concepts dealing with time, space and force.

*Exploring the Arts with Children*, New York: Macmillan Publishing Co., Inc. 1974.

Driver, Ann, *Music and Movement*, London: Oxford University Press, 1958.

Fleming, Gladys, editor: *Children's Dance*, Washington, DC: American Association for Health, Physical Education and Recreation, 1973. A significant research project executed by a task force made up of some of the most outstanding dance educators in the country. It includes philosophy, examples of model programs on various levels for boys as well as girls, folk and ethnic dance, dance as art, making dances, and future directions of dance in education.

Fleming, Gladys Andrews, *Creative Rhythmic Movement, Boys and Girls Dancing*, Englewood Cliffs, NJ: Prentice-Hall, Inc., 1976. A very practical and helpful book especially for the beginning teacher. It includes age characteristics of the growing child, the nature of creativity and rhythmic movement, the content of movement, recordings of what the teacher says with the student responses for several grade levels, original songs for use in teaching, how to develop movement from kindergarten on up, how to get started, chants, dance songs, folk dances and how to make dances.

Gilbert, Anne Green, *Teaching the Three R's Through Movement Experiences*, Minneapolis, MN: Burgess Publishing Co., 1977.

Gillion, Bonnie Cherp, *Basic Movement Education for Children*, Reading, MA: Addison-Wesley, 1970.

Gray, Vera and Rachel Percival, *Music, Movement and Mime for Children*, New York: Oxford University Press, 1962.

Hughes, Langston, *The First Book of Rhythms*, New York: Franklin Watts, 1954.

Hymes, James L., *A Child Development Point of View*, New Jersey: Prentice-Hall, Inc., 1955.

Jacobs, Leland B., ed., *Using Literature with Young Children*, New York: Teacher's College Press.

Jenkins, Ella, *This is Rhythm*, New York: Oak Publications, 1962.

Joyce, Mary, *First Steps in Teaching Creative Dance*, Palo Alto, California: National Press Books, 1973.

King, Bruce, *Creative Dance Experience for Learning*, New York: Bruce King Studio, 1973.

*Creative Movement*, New York: Bruce King Studio, 1968.

Logsdon, Betty J., Kate R. Barret, et al, *Physical Education for Children: A Focus on the Teaching Process*, Philadelphia, PA: Lea & Febiger, 1977. Chapter "Educational Dance" would be helpful. Content based on Labananalysis.

Maynard, Olga, *Children and Dance and Music*, New York: Scribner, 1968.

Monsour, Sally, Marilyn C. Cohen, *Rhythm in Music and Dance for Children*, Belmont, CA: Wadsworth, 1966. Recorded music, program ideas, lesson plans and bibliography.

Murray, Ruth Lovell, *Dance in Elementary Education*, 2nd edition, New York: Harper & Row Co., 1953.

Powers, William K., *Here is Your Hobby: Indian Dancing and Costumes*, New York: G.P. Putnam's Sons, 1966.

Preston-Dunlop, Valerie Monthland, *A Handbook for Modern Educational Dance*, London: MacDonald and Evans, 1963.

Russell, David Harris, *Children's Thinking*, 2nd edition, Ginn & Co., 1961.

Russell, Joan, *Creative Dance in the Primary School*, London: MacDonald and Evans, 1968.

*Creative Movement and Dance for Children*, Boston: Play, Inc., 1975.

Schlein, Miriam, *Shapes*, New York: William R. Scott, 1964. A Children's book which would be helpful in stimulating exploration of movement shapes.

Schmiderer, Dorothy, *The Alphabest Book*, New York: Holt, Rinehart & Winston, 1971. Children's book dealing with shapes of letters.

Schurr, Evelyn L., *Movement Experiences for Children*, New York: Appleton-Century-Crofts, 1967.

*Sesame Street Books, The*, Boston: Little, Brown, 1969. Five books: *Numbers, Puzzles, Shapes, Letters* and *People and Things*.

Sheehy, Emma, *Children Discover Music and Dance*, New York: Teachers College Press, 1968.

Sikes, Geraldine Brain, *Children's Literature for Dramatization*, New York: Harper and Row, 1964.

Sitomer, Mindel and Harry Sitomer, *What is Symmetry?*, New York: Thomas Y. Crowell, 1972.

Squires, John L. and Robert E. McLean, *American Indian Dances*, New York: Ronald Press, 1963.

Winters, Shirley J., *Creative Rhythmic Movement for Children of Elementary School Age*, Dubuque, IA: W.C. Brown Co., 1975.

## Dance Composition

Cunningham, Merce, *Changes: Notes on Choreography*, Edited by Frances Starr. New York: Something Else Press, 1968.

Ellfeldt, Lois, *A Primer for Choreographers*, Palo Alto, CA: University of Southern California, National Press Books, 1967. Particularly useful for beginning choreographers. High School level and above.

Grant, Gail, *Technical Manual and Dictionary of Classical Ballet*, third or fourth edition. New York: Dover Publications, Inc., 1967. Gives clear, easily understandable definitions of ballet terms with explanation of differences in Italian (Cecchetti method), French method and Russian method.

Hawkins, Alma M., *Creating through Dance*, New Jersey: Prentice-Hall, Inc., 1964. Approaches the teaching of dance through concepts fundamental to the understanding of dance as a creative experience. Good for grades 7-12.

Hayes, Elizabeth, *Dance Production for High Schools and Colleges*, New York: A.S. Barnes, 1955. Emphasizes the nature of the creative act, various means for increasing aesthetic awareness, creating with form and evaluating the dance composition. It makes suggestions for the teacher for designing the dance experience. Finally, there is a discussion of accompaniment and program planning, illustrations, and an appendix of original piano music for dance composition.

Horst, Louis, *Pre-Classic Dance Forms*, New York: The Dance Observer, 1937. A concise account of the principal dances of the Renaissance, their peasant origins and development into formalized patterns in the courts. A work of value in the study of dance composition, with detailed analysis of the rhythmic structure and style characteristics of each form. Also valuable in the study of dance history. Music examples and illustrations.

Humphrey, Doris, *The Art of Making Dances*, New York: Grove Press, Inc., 1959. Presents some of the most knowledgable and well-tested theories on choreography. Basic principles.

Turner, Margery J. with Ruth Grauert and Arlene Zellman, *New Dance: Approaches to Nonliteral Choreography*, Pittsburgh: University of Pittsburgh Press, 1971. Contains theory on the nonliteral approach to dance composition.

## Dance in Secondary School

Cheney, Gay and Janet Strader, *Modern Dance*, Boston, MA: Allyn and Bacon, Inc., 1975. Short, easily read conceptual and creative approach to teaching.

Lockhart, Aileene Simpson, *Modern Dance: Building and Teaching Lessons*, Dubuque, IA: W.C. Brown Company, 1966. Music and illustrations included.

Radir, Ruth, *Modern Dance for the Youth of America*, A.S. Barnes & Company, 1944. Out of print. Available in libraries.

Russell, Joan, *Creative Dance in the Secondary Schools*, London: MacDonald and Evans, 1969.

Turner-Margery J., *Modern Dance for High School and College*, Prentice-Hall, Inc., 1957. Approaches the teaching of modern dance as a required subject to those students disposed to dislike activity. Includes lesson plans that were most successful in capturing their interest. Condensed to show an approach to creative teaching.

## Effort/Shape

Bartenieff, Irmgard, "Contributions of Effort/Shape to Technique and Style in Dance," in: *Proceedings of Ninth Annual Conference on Creative Teaching of Dance*, New York: 1965. Order from: Education Department YM-YWHA, 92nd Street and Lexington Avenue, New York, NY 10028.

*Effort Observation and Effort Assessment in Rehabilitation*, New York: Dance Notation Bureau, 1962.

Bartenieff, Irmgard, Martha Davis and Forrestine Paulay, *Four Adaptations of Effort Theory in Research and Teaching*, New York: Dance Notation Bureau, 1970.

Davis, Martha, *An Effort/Shape Movement Analysis of a Family Therapy Session*, New York: Dance Notation Bureau, 1973. (Formerly titled: Methods of Perceiving Small Group Behavior.)

*Understanding Body Movement: an Annotated Bibliography*, New York: Arno Press, 1972.

Dell, Cicily, *A Primer for Movement Description: Using Effort/Shape and Supplementary Concepts*, New York: Dance Notation Bureau, 1970.

*Space Harmony: Basic Terms*, Revised by Aileen C. [illegible], New York: Dance Notation Bureau, 1970.

Kestenburg, Dr. Judith S., *The Role of Movement Patterns in Development*, c1967 Psychoanalytic Quarterly, Inc. Republication, New York: Dance Notation Bureau, 1970.

Laban, Rudolf. *Choreutics*, Annotated and edited by L. Ullman, London: Macdonald & Evans, 1966.

*Mastery of Movement*, Edited by L. Ullman, London: Macdonald & Evans, 1960.

*Modern Educational Dance*, Revised by L. Ullman, London: Macdonald & Evans, 1963. New York: Praeger Publishers, 1968.

Laban, Rudolf and F.C. Lawrence, *Effort*, London: Macdonald & Evans, 1947. New York: International Publications Service, 1971.

Lamb, Warren, *Posture and Gesture: An Introduction to the Study of Physical Behavior*, London: Gerald Duckworth & Co., 1965 (out of print).

North, Marion, *Personality Assessment through Movement*, London: Macdonald & Evans, 1972.

Preston-Dunlop, Valerie, *A Handbook for Modern Educational Dance*: London: Macdonald & Evans, 1963.

Thornton, S., *A Movement Perspective of Rudolf Laban*, London: Macdonald & Evans, 1971.

## Film Anthologies

Jordan, Larry, *Dance for Television*: a production handbook. Maryland Center for Public Broadcasting, 1978, 77 pp. Covers all phases of TV production of dance. Jordan worked with Merrill Brockway in producing the Great Performances: Dance series. Useful for teachers and students who have opportunities to produce dance for television.

Menke, Sara R., *Dance Films Catalog*, 5746 Gabbert Road, Moorpark, CA 93021, 1974. Selected listings in Modern Dance Pantomime, Movement Education, Dance Therapy, Modern Ballet, Art, Music, Drama, Theatre.

Mueller, John, *Dance Film Directory*: An annotated and evaluative guide to films on ballet and modern dance. Princeton Book Co., 1979, 97 pp. Extensive film and video listings for ballet and modern dance; some movement education. Section on mime, ethnic dance, film musicals of Fred Astaire, Busby Berleley films, Hollywood musicals with choreography by Balanchine. List of film distributors. This directory is a must for every school instructional media center.

*Films on Ballet and Modern Dance*, notes and a dictionary. New York: American Dance Guild, 1974.

**Programming Aid from Commercial Televisio..,** Albany: The State Education Department, Bureau of Mass Communications, 1977. Up-to-date listings of commercial video tapes for sale on dance, art, drama, ethnic culture, film, literature, music, poetry, science. Useful for schools or districts to purchase current items on video. Most of the material presented in the guide has been aired on PBS-TV.

**Extension Media Center,** University of California, Berkeley, CA. Catalogue of dance films for rent or sale.

**Film Catalogue,** Instructional Media Library, University of California, Los Angeles. Catalogue of dance films and many others for rent or sale.

## Folk, Social, Square and Ritual Dance

de Sola, Carla, *The Spirit Moves: a handbook of dance and prayer,* Washington: Liturgical Conference, 1977. Includes structured and non-structured dance-prayers for everyone.

Ellfeldt, Lois and Virgil L. Morton, *This is Ballroom Dance,* Palo Alto, CA: National Press Books, 1974. Covers leading, following, styles, short history on each dance, and it is easy to read and follow.

Fallon, Dennis J. and Sue Ann Kuchenmeister, *The Art of Ballroom Dance,* Minneapolis: Burgess Publishing Co., 1977. Very good for the fundamentals of ballroom dance; discusses styling, leading, following, basic positions, glossary of common terms; fundamentals of music and eight social dances in detail.

Harris, Jan A., Anne M. Pittman, and Marlys S. Waller, *Dance A While: Handbook of Folk, Square, and Social Dance,* fifth edition, Minneapolis: Burgess Publishing Co., 1978. Deals with many recreational dance forms, square, contra, social, international folk dance. Focuses on materials and teaching suggestions for recreational purposes.

Kraus, Richard, *Folk Dancing,* New York: The Macmillan Company, 1962. Excellent source book for those who teach folk dancing since it includes a wide variety of dances organized in such a way as to be very helpful. The classified list of dances according to nationality, formation, level and steps used is most useful in planning learning units and lessons.

Lidster, Miriam D., and Dorothy H. Tamburini, *Folk Dance Progresions,* Belmont, CA: Wadsworth Publishing Company, Inc., 1965. (Should be a newer edition out.) Gives source and background material for the Philippines, Balkans, Israel, and Scandanavia—as illustrative of four cultures separated by distance yet closely related in the motives from which their folklore arts were developed. Chapter on rhythm and music, dance descriptions of 120 ethnic dances arranged by 1) walking dances, 2) dances containing grapevine patterns, 3) the schottische and dances based on a similar 4/4 meter sequence and pattern, 4) the two-step and the polka, 5) the three step or running waltz step and other triple meter dances, and 6) pattern and exhibition dances.

Ortegel, Adelaide, *A Dancing People,* West Lafayette: Indiana Center for Contemporary Celebration, 1976. Spotlights dance as a vital art form, and an authentic faith expression that is accessible to everyone.

Stearns, Marshall and Jean, *Jazz Dance: The Story of American Vernacular Dance,* New York: The Macmillan Company, 1968. Illustrations, bibliography, selected list of films, analysis and notation of basic Afro-American movements, indexed. Vibrant, authoritative record of American jazz dance; likens evolution of jazz dance to that of music, status of Negro in American society, the economics of show business.

## History

Chujoy, Anatole, ed., *The Dance Encyclopedia,* New York: A.S. Barnes and Company, 1949. A reference work of factual information covering all phases of dance. Most thorough in the treatment of ballet history and personalities.

Clarke, Mary and Clement Crisp, *Ballet: an Illustrated History,* New York: Universe Books, 1973. A closer look at ballet history from the Renaissance to the 1970's. Approach is a more personal look at the major contributors to ballet. Very readable; brings ballet history to life; full of stories and anecdotes.

Cohen, Selma Jeanne, ed., *Dance as a Theatre Art,* source readings in dance history from 1581 to the present. New York: Dodd, Mead and Company, 1974. Edited by the foremost dance historian in U.S. today. Takes the reader from the court ballet to recent rebels in the evolution of theater dance.

*Doris Humphrey: An Artist First,* Middletown, CT: Wesleyan University Press, 1972. A fascinating book on the professional and personal

life of Doris Humphrey who made outstanding contributions to the early years of modern dance both as a performer and a teacher, but most especially as a choreographer.

ed., *The Modern Dance*, Middletown, CT: Wesleyan University Press, 1965. Essays dealing with the theories of Jose Limon, Anna Sokolow, Erick Hawkins, Donald McKayle, Alwin Nikolais, Pauline Koner, and Paul Taylor.

deLaban, Juana, ed., *Institute of Court Dances of the Renaissance and Baroque Periods*, CORD (Committee on Research and Dance), 1972. An extension of *Dance History Research: Perspectives from Related Arts and Disciplines*, a 1970 publication. Labanotation analysis of these dances with their music is stressed along with the dances.

De Mille, Agnes, *The Book of the Dance*, New York: Golden Press (Crown Publishing), 1963.

*Dance to the Piper*, Boston: Little, Brown Company, 1952. An autobiography of the american dancer, Agnes De Mille.

Duncan, Isadora, *The Art of the Dance*, ed. Sheldon Cheney, New York: Theatre Arts, 1928. A collection of writings by the great dancer on the nature and meaning of her art—the philosophy which inspired the modern dance in America. A memorial volume including essays by other artists as well as beautiful drawings and photographs.

Ellfeldt, Lois, *Dance: From Magic to Art*, Dubuque, IA: W.C. Brown Company, 1976. Cuts across the broad use of the word "dance", identifying its rise from ceremonies of magic, through its other manifestations, to dance as a performing art. Relevant for dance theory classes, history classes and developing overall sense of what dance is about.

Emery, Lynne Fauley, *Black Dance in the United States from 1619 to 1970*, Palo Alto, CA: National Press Books, 1972. Katherine Dunham says of this book, ". . . we are acquainted with the history of black dance, but we also know much more about the enslaved and the enslavers, the psychology of colonialism, and the nature of those who have danced their way out of poverty and racial prejudice into the opera houses and concert halls of the world."

Highwater, Jamake, *Dance: Rituals of Experience*, New York: A and W Publishers, Inc., 1978. Presents view of dance history as visible pulse of life and feeling; the spontaneous transformation of external and internal experiences into meaningful acts. Examines in detail also ten contemporary dances by different major ballet and modern choreographers.

Imel, Carmer, ed., *Focus on Dance VIII, Dance Heritage*, Washington AAHPER, 1977. Notes on dance in America including early Mormon, Eskimo and Square. A bicentennial retrospective and a look to the future.

Kraus, Richard, *History of the Dance*, Englewood Cliffs, NJ: Prentice-Hall, Inc., 1969. Useful as a source for dance heritage.

Kerstein, Lincoln, *Movement and Metaphor: Four Centuries of Ballet*, New York: Praeger, 1970. Ballets presented in chronological order relating them to the social and cultural history of the time.

(1907- ), *Nijinksy Dancing*, Text and commentary by L. Kirsten, photographs by Bert. 1st edition New York: Knopf, 1975. A compiled picture album of famous ballet dancers and their dances.

Lemond, Alan, *Bravo Baryshnikov!*, New York: Grosset & Dunlap, 1978. Biography with lots of pictures.

Livet, Anne, ed., *Contemporary Dance*, New York: Abbeville Press, Inc., 1978. Puts into perspective the genius of American Modern Dance, explains meaning of contemporary dance forms and choreographers. Excellent as a source book for information on the contemporary and avant garde movements in dance.

Lloyd, Margaret, *The Borzoi Book of Modern Dance*, New York: Alfred Knopf, 1949. The development of modern dance in the U.S. Detailed discussion of the work of leading performers and teachers. Excellent photographs.

Martin, John J., *American Dancing: The Background and Personalities of the Modern Dance*, New York: Dodge Publishing Co., 1936. Republished Brooklyn: Dance Horizons, 1968. The theory, philosophy, and history of modern dance in the U.S. Detailed discussion of the work of leading performers and teachers. Excellent photographs.

*The Dance*, New York: Tudor, 1946. The story of the dance in pictures and text. An excellent overview of dance and outline of dance history, discussing the aesthetic and psychological implications of dance for the sake of the dancer, dance as spectacle, and dance as a means of communication. Profusely illustrated with well-chosen photos.

*John Martin's Book of the Dance*, New York: Tudo, 1963. Primarily a history of dance, but

bits and pieces of Martin's aesthetic concepts are to be found throughout. Well illustrated. Not documented.

Mazo, Joseph H., *Prime Movers, The Makers of Modern Dance in America*, New York: William Morrow and Company, Inc., 1977. Focuses on life and philosophy of Fuller, Duncan, St. Denis, Shawn, Humphrey, Graham, Cunningham, Nikolais, Ailey, Taylor and Tharp.

McDonagh, Don, *The Rise and Fall and Rise of Modern Dance*, New York: Outerbridge & Dienstfrey (Dutton), 1970. Even if one does not think modern dance "fell," and some of the inaccuracies of fact in this book may annoy one, there is enough on dance theory to reward one for taking the time to read it. Provides sympathetic treatment of experimental dance.

Noverre, Jean Georges (1727-1816), *Letters on Dancing and Ballets*, Brooklyn, NY: Dance Horizons, 1966. An exposition of the theories and laws governing ballet and dance representation.

Palmer, Winthrop, *Theatrical Dancing in America*, 2nd edition revised. New York: A.S. Barnes and Company, 1978. Examines dance history, ballet and modern, in America from a social viewpoint. Related thematic development of leading choreographers and dancers to social background of the time. Contains statements by dancers which give insight into their concepts of dance as an art form, but not documented. Covers early American modern dancers and Russian ballet in America.

Sachs, Curt, *World History of the Dance*, New York: W.W. Norton & Company, 1937. Greater emphasis is placed on the earlier history of dance in primitive cultures. Takes the reader to the 20th century and what the author calls the tango period. An authoritative account of nontheatrical dancing since prehistoric times. Origins and development of forms, characteristics, movements and stylistic elements.

Sorell, Walter, *The Dance Through the Ages*, New York: Grosset and Dunlap, 1967.

Terry, Walter, *The Dance in America*, New York: Harper and Brothers, 1956. A history of all forms of dance in the U.S., especially concerned with pioneer developments in modern dance and containing biographical sketches of leading artists in this field.

*I Was There: Selected Dance Reviews and Articles 1936-1976*, A history of all forms of dance in the U.S., especially concerned with pioneer developments in modern dance and containing biographical sketches of leading artists in this field.

Warren, Larry, *Lester Horton, Modern Dance Pioneer*, New York, NY: M. Dekker, 1977. His early life, his constant drive to be a dancer and his glorious achievements.

Wigman, Mary, *The Language of Dance*, translated by Walter Sorell. Middletown, CT: Wesleyan University Press, 1966. The original *Die Sprache des Tanzes* was published by Ernest Battenberg Verlag in Stuttgart, 1963. Provides insight into Wigman's theory of dance as art.

Wood, Melusine, *Advanced Historical Dancers*, London: Imperial Society of Teachers of Dancing, Publisher to the Society, C.W. Beaumont, 1960. Step-by-step notation on how to dance the minuet, French dances, contra dances and more during the Baroque Era.

*Historical Dances (12th to 19th Century)*, their manner of performance and their place in the social life of the time. London: Imperial Society of Teachers of Dancing, 1972. Study of historical dances with step-by-step notations.

Woodruff, Dianne, *Essays in Dance Research*, New York: CORD (now Congress on Research in Dance), 1978. The first two chapters are of historical significance. The first dealing with August Bournonville (ballet), Gertrude Hoffman (1907-1909), and Ruth St. Denis. The second deals with labananalysis and effort/shape in historical research.

## Kinesiology, Anatomy, Therapy, Health

Arnheim, Daniel D., *Dance Injuries, Their Prevention and Care*, St. Louis: The C.V. Mosby Company, 1975. Is designed to be used as a text for a course in kinesiology and prevention and care of dance injuries. Also provides immediate source of advice on what to do now and what to continue doing for an injury.

Canner, Norma, *And a Time to Dance*, Boston: Beacon Press, 1968.

Drury, Blanche, *Muscles in Action: A Kinesiological Chart of Skeletal Muscles*, Palo Alto, CA: National Press Books, 1962.

Gelabert, Raoul, *Anatomy for the Dancer With the Exercises to Improve Technique and Prevent Injuries*. 2 vols. New York: Dance Magazine, 1964. Instruction offered to encourage proper use of dancer's body in preventing injury, body conditioning exercises to build strength, elastic-

ity and flexibility are given as preparation for all dance types.

Mason, Kathleen Criddle, ed., *Dance Therapy, Focus on Dance VII*, Washington, DC: American Alliance for Health, Physical Education and Dance, 1974. Includes history, basic characteristics, philosophy and method analysis of movement in revealing abnormal states, working with the autistic, brain dysfunction children, visually impaired, deaf, emotionally disturbed, learning disabilities and the elderly.

Schoop, Trudi, *Won't you Join the Dance?*, Palo Alto, CA: National Press Books, 1974. Some of Ms. Schoop's techniques could be helpful to the classroom teacher in reaching those children with emotional problems.

Sweigard, Lulu, E., *Human Movement Potential: Its Ideokinetic Facilitation*, New York: Dodd, Mead & Company, 1974. Focus of book is on interdependence of postural alignment and the performance of movement. Provides an educational method which stresses the inherent capacity of the nervous system to determine the most efficient neuromuscular coordination for each movement.

Vincent, L. M., M.D., *The Dancer's Book of Health*, Kansas City: Sheed Andrews and McMeel, Inc., 1978. Discussion of how the body works, explains what problems occur. Special focus on feet, ankles, back, spine, joints, and muscles. Covers sprains, pulls, bruises, diets.

Wells, Katherine F., Ph.D., *Kinesiology: The Scientific Basis of Human Motion*, Philadelphia: W.B. Saunders Co., 1966, 4th edition (may be a more recent edition.) Is a comprehensive text for both teacher and student. Covers mechanical aspects of motion, anatomic, physiologic and neurological aspects of human movement, applications of kinesiology.

## Music For Dance

Apel, Willi, and Ralph T. Daniel, *The Harvard Brief Dictionary of Music*, New York: Pocket Books, 1971. For those with little or no background in music. The terms are in alphabetical listings and cross-referenced.

Dalcroze, Emile J., *Eurhythmics, Art and Education*, New York: A.S. Barnes, 1930. A collection of 21 articles by Dalcroze written between 1922 and 1925.

*Rhythm, Music and Education*, rev. ed. tr. Harold F. Rubenstein, London: Dalcroze Society, 1967. The classic text on Eurhythmics. A collection of essays originally published between 1900 and 1920, arranged chronologically, making it possible to trace the development of Dalcroze's ideas through this period.

Findlay, Elsa, *Rhythm and Movement*, Illinois: Summy-Birchard Co., 1971. Applications of Dalcroze Eurhythmics, geared toward teachers of elementary and secondary school music and/or dance. Includes musical scores.

Gilbert, Pia, and Aileen Lockhart, *Music for the Modern Dance*, Dubuque: William C. Brown Co., 1961. Covers music for dance from all angles, elements, analysis, history, teacher-accompanist relationships. Comprehensive yet very clear to understand and use as a text and resource.

Grout, Donald Jay, *A History of Western Music*, New York: W.W. Norton and Company, 1960. Excellent source book for historical periods and styles.

Lang, Paul Henry, *Music in Western Civilization*, New York: W.W. Norton, 1941. One of the most influential music history texts ever produced in America.

Nye, Robert Evans and Bernice T. Nye, *Music in the Elementary School*, Englewood Cliffs, NJ: Prentice-Hall, 1964.

Sachs, Curt, *Rhythm and Tempo*, New York: W.W. Norton, 1953. Discusses history of musical rhythm chronologically and geographically with chapters devoted to music of "primitive" peoples, music of near and far east, early Christian and Medieval periods, Renaissance, Baroque, Classical, Romantic, and Contemporary (up to 1930's) times, India, ancient Greece and Rome. Excellent introductory remarks on "rhythm".

## Production

Bellman, Willard F., *Lighting the Stage: Art and Practice*, San Francisco: Chandler Publishing Co., 1967. Covers tools, technology, and artistic considerations of theatrical lighting as an art. Identifies and deals with aesthetic problems of lighting design.

Corson, Richard, *Stage Makeup*, 4th edition, New York: Meredith Publishing Co., 1967. Intended for student and teacher as a text and reference book. Purpose is to acquaint the student with basic principles of the art and technique of makeup to use in creating and executing makeup design.

Ellfeldt, Lois and Edwin Carnes, *Dance Production Handbook or Later is Too Late*, Palo Alto, CA: National Press Books, 1971. Covers all aspects of producing a dance concert, rehearsals, sound, music, costumes, sets, lights, construction, publicity, rehearsals on stage, technical and dress rehearsals, performance and post performance. A must for grades 7-12.

Jones, Robert Edmond, *The Dramatic Imagination*, New York: Theatre Arts Books, 1941. Examines the aesthetics and art of theatre, specifically stage design, costuming, lighting, and physical theatre space. Excellent supplement to Langer and Martin.

Lippincott, Gertrude, ed., *Dance Production*, AAHPER, 1201 16th Street, N.W., Washington 6, DC. A compilation of twelve articles on various aspects of dance production in educational institutions with emphasis on planning and rehearsing a dance program, staging (both arena and proscenium), costumes especially for the stage, music selection, make-up, lighting, decor, notation and photography for publicity.

Melcer, Fannie Helen, *Staging the Dance*, Dubuque, IA: William C. Brown, 1955. A manual of practical source material in theatrical production especially adapted for dance programs. Useful information about costumes, sets, lighting, make-up, and theatre management for teachers presenting performances with high school or college modern dance groups.

Payne, Blanche, *History of Costume*, New York: Harper & Row, 1965.

Russell, Douglas A., *Stage Costume Design: Theory, Technique, and Style*, New York: Appleton-Century-Crofts, 1973. Introduction to study of costume design on critical, aesthetic, practical, and historical levels. Intended for courses which introduce student to problems of sketching, principles of design, practices of costume construction, and style in period plays.

Selden, Samuel and Hunton D. Sellman, *Stage Scenery and Lighting*, New York: Appleton-Century-Crofts, Inc., 1959. While written mainly for the student of dramatic stagecraft, this book offers many valuable suggestions and instructions for constructing scenery and lighting the set and the people in it.

*Stein's Makeup for the Profession*, 430 Broome Street, New York 13, NY: Stein Cosmetic Co. Helpful booklet describing techniques of applying make-up. Guide to selecting type and shade of foundations, linings, powders. May be had free upon writing to the company.

Stern, Lawrence, *Stage Management: A Guidebook of Practical Techniques*, Boston: Allyn and Bacon, Inc., 1974. Extremely practical guide to all phases of theatrical production; defines, outlines stage manager's responsibilities, organization pre, during, post performance.

Tilke, Max, *Costume Patterns and Designs*, New York: Praeger, 1959.

von Boehn, Max, *Modes and Manners*, Translated by Joan Joshua. Philadelphia: J.B. Lippincott Co., 1933. Volumes I-V.

Waugh, Norah, *Corsets and Crinolines*, New York: Theatre Arts Books, 1954.

*Cut of Men's Clothes 1600-1900*, London: Faber and Faber, Ltd., 1964.

*The Cut of Women's Clothes 1600-1930*, New York: Theatre Arts Books, 1969.

Wilcox, Ruth Turner, *The Mode in Costume*, New York: Charles Scribner's Sons, 1958.

## Relating the Arts

The Arts, Education and Americans Panel, *Coming to our Senses: The Significance of the Arts for American Education*, New York: McGraw-Hill Book Company, 1977. An excellent report on the history and significance of the arts in education. Prepared by representatives of the arts, education, mass communications, labor, arts, patronage, government, and many other fields.

Dixon, Madeline C., *The Power of Dance*, New York: John Day Co., 1939.

Horst, Louis and Carroll Russell, *Modern Dance Forms in Relation to the Other Modern Arts*, San Francisco: Impulse Publications, 1961. Particularly helpful for showing the relationship between the various modern arts. Louis Horst, a musician and composer, wrote music for Martha Graham and taught courses in dance composition.

Montgomery, Chandler, *Art for Teachers of Children*, Columbus, OH: Charles E. Merril, 1968. Special section on movement and dance, relates dance and art through space, design, focus and motion.

Porter, Evelyn, *Music through the Dance*, New York: Scribners, 1938. A handbook of dance forms with some emphasis on how musical development has been influenced by dance.

## Technique


Cayou, Delores Kirton, *Modern Jazz Dance,* Palo Alto, CA: National Press Books, 1971. Primarily a book on technique, but also a source for dance history.

Hammond, Sandra Noll, *Ballet Basics,* Palo Alto, CA: National Press Books, 1974. Covers ballet history, how a ballet class is set up, barre work, center work, allegro; very good for thorough definition of terms and how to go about teaching them. Covers basic anatomical considerations.

Schurman, Nona and Sharon Leigh Clark, *Modern Dance Fundamentals,* New Jersey: Prentice-Hall, Inc., 1964. Book attempts to do three things: 1) to present simple, basic exercises in dance form for the beginner student or teacher; 2) to introduce these exercises with Labanotation; 3) to suggest the possible use of this material in a school situation in planning a well-balanced technique class or a class in improvisation.

Sherbon, Elizabeth, *On the Count of One: Modern Dance Methods,* 2nd edition, Palo Alto, CA: Mayfield Publishing Co., 1975. Deals with early, technical training; exercises described and illustrated from technique of Graham, Humphrey, Holm, Erdman and Limon. Covers lesson planning and sequential development.

Stodelle, Ernestine, *The Dance Technique of Doris Humphrey and Its Creative Potential,* New Jersey: Princeton Book Company, 1978. Material in the book drawn directly from Humphrey compositions; geared for beginner and intermediate levels of study.

Vaganova, Agrippina, *Basic Principles of Classical Ballet: Russian Ballet Technique.* New York: Dover Publications, Inc., 1969. A methodology of teaching classical Russian Ballet, in brief. Readable and understandable for the most part. A translation.

# ARTS AND DANCE ORGANIZATIONS

## National

ALLIANCE FOR ARTS EDUCATION
John F. Kennedy Center for the Performing Arts
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Washington, DC 20036

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(212) 989-5535

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WISCONSIN WOMEN IN THE ARTS
Lowell Hall
610 Langdon Street
Madison, WI 53706

## FACILITIES, SERVICES AND SUPPLIES FOR DANCE

*Dance Magazine Annual '80,* New York: Donad Publishing Company, 1979. Includes:
—Agencies for management and artist representation
—Attractions in dance, mime, companies, solo artists
—People with services for dance
—Funding agencies and programs
—Sponsors and Spaces for dance
—Booking organizations
—Organizations and Councils for dance and arts
—Sources and Resources for the dance world
—Dance Education Directory
—Production Directory; personnel and technical services for dance production

### Permanent Floors

Gelabert, Raoul. "Dance Floors: Their Selection and Preparation," *Dance Magazine*, Volume LI No. 3, March 1977, pp. 94-95. Excellent on the how to construct and care for dance floors.

Schlaich, Joan, and Betty Dupont. "Building an Inexpensive Dance Floor," *Dance Magazine*, Volume LIII No. 9, September 1979, pg. 106.

### Portable Floors

Brett Theatrical, Ltd.
91 Beach Road
Bristol, RI 02809
Suppliers for Marley Stage floor and Marley Studio floor. Write for samples, prices, and catalogs.

F. Randolph Associates
1300 Arch Street
Philadelphia, PA 19107
(215) 567-6662
Suppliers for Marley, Timestep, Quietstep, and Dancestep portable floors. Write or call for samples, prices, and catalogs.

### For Theatre

**Simon's Directory of Theatrical materials and services information.**
Introduction by Harold Burris-Meyer. 5th Edition.
New York: Package Publicity Service, Inc.
1564 Broadway
New York, NY 10036
A classified guide where:
to buy.
to rent.
to lease.
to find out.
Covers entire United States and Canada.

# PERIODICALS

*The following periodicals should be available either by personal subscription, membership in the organization, or in libraries. They provide the teacher with much useful information and should be examined regularly.*

## American—general

CCT REVIEW
Composers and Choreographers Theatre, Inc.
25 West 19th Street
New York, NY 10011
Quarterly, $10 subscription, includes membership.

DANCE CHRONICLE: Studies in Dance and the Related Arts
Marcel Dekker Journals
P.O. Box 11305
Church Street Station
New York, NY 10249
Institutional—$35.00/volume.

DANCE LIFE
The Old Firehouse
P.O. Box 304
Purcellville, VA 22312

DANCE MAGAZINE
Danad Publishing
10 Columbus Circle
New York, NY 10019
1926, monthly, $12 subscription, circulation 32,000, dance personalities, knowledgeable comment, portfolios on dance subjects, available on microfilm.

DANCE NEWS
119 West 57th Street
New York, NY 10019
1942, monthly (Sept. to June), $5 subscription, circulation 14,500. America's only newspaper devoted to dance, reviews, personalities, companies.

DANCE PERSPECTIVES
293 Ninth Street
New York, NY 10003
1959, quarterly, $8 subscription, circulation, 2,000, critical and historical monographs.

DANCE RESEARCH JOURNAL
formerly CORD News (Committee On Research in Dance)
CORD c/o R. Kramoris
Executive Coordinator
Dance Department of Education 675D
New York University
35 West Fourth Street
New York, NY 10003
Regular or Institutional membership available.

DANCE SCOPE
American Dance Guild, Inc.
245 West 52nd Street
New York, NY 10019
1965, 2/year, $2 subscription, or membership in ADG, articles and editorials on dance subjects current and historical.

FOCUS ON DANCE
National Dance Association
AAHPER, 1201 16th Street N.W.
Washington, DC 20036
1960, one every two years, $2 to $4 each, texts usually deal with a variety of approaches to the same problem or topic.

YORK DANCE REVIEW
Dance Department, York University
4700 Keele Street
Downsview, Ontario, CANADA M3J 1P3
Quarterly, $.25 a copy.

## Ballet

BALLET DANCER
1170 Broadway
New York, NY 10001
1973, bi-monthly, $3 subscription, a new magazine for dancers, primarily aimed at ballet dancers.

BALLET REVIEW
150 Claremont Avenue
New York, NY 10027
bi-monthly, $4.50 subscription

BALLET-WHO
Vancouver Ballet Society
3694 West 16 Avenue
Vancouver 8, British Columbia
1953, quarterly, subscription with membership, ballet reviews and personalities.

## Ballroom

BALLROOM DANCING TIMES
18 Hand Court
High Holborn, London, WC 1, England

Monthly, $4.50 subscription, circulation 7,000, book reviews, dance reviews of ballroom.

DANSES
Institut Bonne Compagnie
51 rue Saint-Bernard
Brussells, 6, Belgium
1966, quarterly, $1 per issue, circulation 15,000, text available in Dutch, English, French and German, concerned with ballroom dancing.

THE MODERN DANCE AND THE DANCER
2 Norfolk House
Brixton Oval, London S.W. 2, England
1934, monthly, approximately $8 subscription, circulation 15,000, forty pages on personalities in ballroom dancing, steps and diagrams, dance reviews.

## Folk, Square, Ethnic

KATHAKALI
International Center for Kathakali
I-84 Rajendra, Nagar, New Delhi, 5, India
1969, quarterly, text available in English and Hindu, illustrated with studies of Kathakali.

LET'S DANCE
Folk Dance Federation of California, Inc.
1604 Felton Street
San Francisco, CA 94134
1947, 10 year, $3 subscription, circulation 3,000, the magazine of international folk dancing with dance reviews and illustrations.

NEW ENGLAND SQUARE DANCE CALLER
c/o New England Caller, Inc.
80 Central Street
Norwell, MA 02061
1951, monthly, $3.50 subscription, text on square dancing.

ROSIN THE BOW
c/o Rod La Farfe
115 Cliff Street
Paterson, NJ 07522
1945, monthly, $1 an issue, for folk and square dancers.

SQUARE DANCE (Formerly: American Squares)
Burdick Enterprises
Box 778
Sandusky, OH 44870
1945, monthly, $5 subscription, circulation 4,000, book reviews and articles of interest to square dancer.

SQUARE DANCING (Formerly: Sets in Order)
American Square Dance Society
462 North Robertson Boulevard
Los Angeles, CA 90048
1948, monthly, $5 subscription, Bob Osgood's publication on square dancing.

VILTIS
P.O. Box 1226
Denver, CO 80201
1942, 6 issues per year, $7 subscription, V.F. Beliajus publication on folk and ethnic forms of dance. In addition to the dances, it also includes the related folklore helpful in giving background information to students.

## Foreign

ART AND DANSE
Direction: Ginette Chabetay,
8 rue Gustave Courber, Paris, 16e, France
1948, 10/year, $5 subscription, essays, reviews, and reporting of dance performances in France and abroad.

DANCE AND DANCERS
Artillery Mansions
75 Victoria Street
London, SW 1, England
1950, monthly, $9.75 subscription, book reviews, dance performances, articles on dance.

DANCE NEWS AND RECALL
22 Shaftesbury Avenue
London, WIV 8 AP, England
1969, approximately $10.30 subscription, current dance news and reviews.

DANCING TIMES
18 Hand Court
High Holborn, London, WC 1, England
1910, monthly, circulation 11,000, current dance news, book reviews, indexed material.

## Related Periodicals and Newspapers

*The following publications are more general, but do include occasional or even regular articles on dance.*

DRAMA REVIEW
New York University
51 West 4th Street, Room 300
New York, NY 10003
$12.50 subscription

JOURNAL OF AESTHETICS AND ART CRITICISM
American Society for Aesthetics
Cleveland Museum of Art
Cleveland, OH 44106
$15 a year subscription

JOURNAL OF AESTHETIC EDUCATION
University of Illinois Press
Subscription Department
Urbana, IL 61801
$12.50 quarterly

JOURNAL OF PHYSICAL EDUCATION AND RECREATION
American Alliance for Physical Education, Recreation and Dance
1201 16th Street, N.W.
Washington, DC 20036

NEW YORK TIMES
229 West 43rd Street
New York, NY 10036

PERFORMANCE
249 West 13th Street
New York, NY 10011
Bi-monthly, $9 subscription, explores what is new and alive in theatre, film, music, and dance.

QUEST
1419 9th Avenue South
St. Cloud, MN 56301
$8 a year

RESEARCH QUARTERLY
American Alliance for Physical Education, Recreation and Dance
1201 16th Street, N.W.
Washington, DC 20036
One type of membership in this organization includes this publication.

SATURDAY REVIEW-WORLD
P.O. Box 2047
Rock Island, IL 61207
Bi-weekly, $12 subscription, Walter Terry writes on dance as a contributing editor.

WAHPER JOURNAL
Wisconsin Association for Health, Physical Education and Recreation
UWEX-UWGB
CCC-SA 115
Green Bay, WI 54302
One issue in May included in $10 membership fee.

WAHPER NEWSLETTER
Wisconsin Association for Health, Physical Education and Recreation
UWEX-UWGB
CCC-SA 115
Green Bay, WI 54302
One issue in October included in $10 membership fee.

**Wisconsin Dance Publications**

DANCE ABOUTS
Milwaukee Modern Dance Council, Inc.
P.O. Box 6
South Milwaukee, WI 53172
$5.00 membership

DANCE DIMENSIONS
Wisconsin Dance Council
134 Coughlin Hall
Marquette University
Milwaukee, WI 53233

MADISON DANCE COUNCIL NEWSLETTER
17 Blue Ridge Court
Madison, WI 53705
1965, quarterly, $.50 a copy, news of dance in Madison and around the state.

THE OFFSTAGE VOICE
Wisconsin Theatre Association
716 Lowell Hall, UW-Extension
Madison, WI 53706
News of the associations, activities, and theatre events around the state.


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